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ROYAL BOTANIC SOCIETY, REGENT'S PARK.

The EXHIBITIONS of PLANTS, FLOWERS, and FRUIT this Season will take place on WEDNESDAYS, May 30, June 20, and July 4.—Tickets of Admission are now being issued, and can be obtained at the Gardens daily, by letters from Fellow Members, Friends, &c., from Saturday, May 19, 4d.; after that Day, 5d.; or on the Days of Exhibition, 7d. 6d. each.

The EXHIBITIONS of SPRING FLOWERS will take place on WEDNESDAYS, March 21, April 4, and April 25.—The Fellows and Members of the Society and their Friends only are admitted to these Exhibitions. No admission by purchased Tickets.

SOCIETY of ARTS EXHIBITION of INVENTIONS.—The TWELFTH ANNUAL EXHIBITION of recent Inventions will be opened at the House of the Society of Arts, John-street, Adelphi, London, on MONDAY, the 9th of April, 1860.

The days for receiving articles (which must be forwarded to the Society's House carriage paid) are Thursday, Friday, and Saturday, the 22nd, 23rd, and 24th of March; but no article can be received unless space has been previously allotted for, which application should be made to the Secretary without delay. *No charge is made for this.*

By order, P. LE NEVE POSTER,
Secretary.

GEOLGY.—Mr. J. BEETE JUKES, M.A. (F.R.S.), will COMMENCE a Course of THIRTY-SIX LECTURES on GEOLOGY in the Gabinete of the Society of Mines, Jersey-street (in lieu of Prof. Ramsay, who is prevented from Lecturing this Session), on MONDAY, the 20th of February, at 3 p.m. These Lectures will be continued on each succeeding Tuesday, Wednesday, Thursday, and Monday, at the same hour. Fee for the Course, £1. 10s. TRENTHAM REEKS, Registrar.

ARCHITECTURAL PHOTOGRAPHIC ASSOCIATION.

The EXHIBITION of FIVE HUNDRED PHOTOGRAPHS, from which subscribers can select their Subjects, opens on Friday, Feb. 9, Conduit-street, Regent-street, from 9 to 12 daily, and from 7 till 10 on Tuesday Evenings, when the following Lectures will be delivered:

Tuesday, February 21.—E. ANSON, Esq., 'On French Architecture of the Renaissance Period.'

Tuesday, February 28.—GODWINSON, Esq., 'On the Photography of Jerusalem.'

Tuesday, March 6.—WILLIAM BURGES, Esq., 'On French Portals.'

Admission: Free to Subscribers; to the Public, One Shilling.

Season Tickets, admitting at all times, and to the Lectures, Half-a-Crown. Illustrated Catalogues for the benefit of those who cannot visit the Exhibition, Six Shillings. Selections in excess of the Subscriptions may be made from the Collections of former years. Will close March 10.

WM. LIGHTLY, Hon. Sec.

TO SCULPTORS.—The COUNCIL of the

ART-UNION of LONDON offer a PREMIUM of SEVENTY GUINEAS for a Group or Statuette, to be subsequently executed in Bronze or marble, representing subjects from English Poetry. The Premium will be awarded to the Work which may be selected as second in merit. The Premiums are to be competed for by finished models in plaster; the height of the figure when seated to be 20 inches. The Premiums are to be sent to the Office of the Art-Union on or before the 15th day of July next, each accompanied by a sealed letter containing the Sculptor's name, and they will be publicly exhibited. The selected Models, with copyright, will become the property of the Art-Union of London.

The Council reserves the right of withholding either one or both of the Premiums if works of adequate merit are not submitted.

In reply to inquiries, Foreigners residing in England will be admitted as competitors.

444, West Strand. GEORGE GODWIN, Honorary Secretary.

LEWIS POCOCK, Honorary Secretary.

February, 1860.

TO ARTISTS.—The COUNCIL of the ART-UNION of LONDON offer a PREMIUM of ONE HUNDRED GUINEAS for sets of Designs in oil, or Ointments, highly shaded, illustrative of Mr. Tenenny's Poem, 'The Idylls of the King,' size 10 inches by 8, the number of the Designs to be not less than Twelve. Simplicity of composition and expression, severe beauty of form, and pure, correct drawing, are the qualities which the Committee are anxious to reward. The artist who would be desired to engrave the compositions selected, the Artist will be expected to superintend the execution. The Drawings, accompanied by a sealed letter containing the Artist's name, are to be sent in to the Office of the Society on or before the 30th day of April; and then will be exhibited.

The Council reserve to themselves the right of withholding the Premium if any work of art is not submitted.

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PHOTOGRAPHIC EXHIBITION.—The SEVENTH ANNUAL EXHIBITION of the Photographic Society of London is NOW OPEN, daily, at the Gallery, 3, Pall Mall East. Also, in the Evening, from Seven to Ten, except on Saturdays.

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Now we, too, should allow to Sir Frederic Madden a considerable share of learning and experience in his own department of paleography; yet with certain purchases for the Manuscript Department in our mind, we should most assuredly hesitate to place him high above all his fellows. Europe may have many a worthier son than he. We absolutely reject the idea that his mere word suffices to authenticate or condemn a document. Sir Frederic may suffer himself to be entreated of the minor deities of the Bloomsbury Olympus to assume the god; but he will hardly brave the laughter of mankind by affecting to give the nod. This is not a question to be settled even by a palaeographic Jove. Sir Frederic's view is known; yet the dispute is not ended. Of the many gods in the British Museum, there is none so mighty and so awful as to calm the discord in the literary spheres.

The Reader, having found out *who* are the assailants of Mr. Collier, will now seek to learn *why* they are his assailants. The circumstances compel inquiry. A great literary attack—to all appearances conducted by one who declines the responsibility of failure while accepting beforehand any small gleam of credit which may grow out of success—and carried forward by the forces of a public institution, which, from its neutral and gentle purport, should be scrupulously guarded against

the suspicion of being used for personal and party ends—provokes some scrutiny into the motive power. *Why* should these officers of the British Museum assail Mr. Collier? Every one will ask this question. Every one will get such answer to it as he can. We know that in starting such a query, a Reader may be nearing perilous ground. It is not his fault. If there be peril, it is not of his seeking. A very startling question comes before him. The names of four gentlemen of the British Museum are put in evidence against Mr. Collier; other "friends and colleagues" of that establishment are cited to the same effect in mass. Indeed, the whole body of scholars and gentlemen serving in the National Library are made—unconsciously, and without their own consent, we verily believe—to appear as witnesses. To appear for what? For the purpose, as it seems to us, of hinting away the character of an aged scholar—of insinuating charges of fraud and forgery against a writer of blameless life—of inferentially suggesting accusations so vile and gross that a man of honour would scarcely whisper them to his own heart until the conclusive proofs were in his hand. When this is the array of things on one side, an impatient Reader will be driven to inquire if there be any conceivable reason why the officers of the British Museum should wage this cruel war on Mr. Collier? Are they free from the suspicion of private passion? Is there cause for this hostility other than the love of truth? Has there been previous provocation of their wrath? Do they owe Mr. Collier any ancient grudge?

A Reader making these inquiries will be grieved to find that the officers of the British Museum, however gentlemanly and scholarly, however much above suspicion of personal motives in their ordinary acts and writings, are very far from standing above suspicion of personal hostility in the particular case of Mr. Collier. The young gentleman who signs the Preface disclaims personal motives. We believe he does so in good faith. The motives of a man are often most abstruse, and the sources of love and hate are sometimes hidden even from those whose blood they warm and whose pens they guide. Grudge descends. In corporations, as in families, the Vendetta has a long life. It is matter of public notoriety that in the course of an active literary career, Mr. Collier has had more than one sharp brush with officers of the British Museum; that by his opposition and by his writings he has given very deep offence in that institution. There was the Royal Commission of Inquiry, of which Mr. Collier was Secretary. There was the question of Catalogue. There were the 'Letters to Lord Ellesmere.' It has been no secret in literary society for the past dozen years, that a most violent feeling of hostility to Mr. Collier existed in Great Russell Street. The Reader may not care to judge between the factions. Enough for him that there are factions. The disputes were chiefly personal. *Who* could make the best Catalogue? *Who* could get together the best books? *Who* could keep them in best condition? The officers in possession held their ground against Mr. Collier, and against his powerful friends the late Duke of Devonshire and the late Lord Ellesmere. It is understood that these noblemen, and more especially Lord Ellesmere, wished to put Mr. Collier at the head of the Museum. To this arrangement every man in the institution was averse; for the rule of the Library is to rise by ranks; and the introduction of an outside man of letters would not only seem to officers ambitious of higher place and better pay a slight to their service,

but a bar to their promotion. The principle of putting a distinguished man of letters over the heads of officers trained to their work, may, on literary and moral grounds, be open to debate. The appointment of Prof. Owen is a case in point. But to officers of the Library such a principle is simply detestable. Fill the high places of the Museum by men distinguished for their literary service, and the prospects of the junior officers are at once closed. In Mr. Collier's case the battle was sharp. Yet the officers of the institution held their own; and, from the subsequent growth and improvement in the Library, we may safely conclude that they held their own because they were thoroughly practical and sufficient men. We have no quarrel with the principle for which they fight. We like to see men rise from the ranks. We like to reflect that every assistant in the Reading Room carries the staff of Principal in his knapsack. But a battle having taken place, the Reader will perceive that officers, who are only mortal, may not be sorry to show that a gentleman who assailed their competency in years gone by, when the world was less with them than it is now, would have been no safe guardian of the national treasures.

Reading all that the Manuscript Department has to say in the light of these old facts, the Reader will have no difficulty in passing to some very safe perceptions. His first perception will be, that this book is very dear. He pays Mr. Bentley for a volume, which, on examination, proves to be nearly all extract from newspapers, journals, and printed books of the commonest kind. In all our wide experience of compilations we know of no case to compare with this. There are nine pages of Preface, eleven about the Corrected Folio, fourteen about odds and ends. That is all the original writing. Each page contains twenty-four lines, each line about seven words. The whole might occupy two pages of the *Athenæum*. The price is six shillings!

His next perception will be, that the pledge to substantiate the charges made against the Corrected Folio has been shirked. No attempt is made to redeem the plighted word. The charges are repeated; they are not proved. Italics are not arguments. Twenty assertions do not make one fact. It is not in a court of law, or in a court of criticism, that two witnesses who do not know can be allowed to weigh for one who does. The glib way in which our Manuscript Department passes by the Corrected Folio, is perfectly astounding. Look at the course throughout. The Manuscript Department announces in the newspapers a great discovery. The Old Corrector has been found a base impostor. Mr. Collier is a forger, or the dupe of a forger. The evidence for these assertions is said to be overwhelming. A pledge is given that this evidence shall be produced at once. Meanwhile the Folio is in the Manuscript Department, and will be freely shown. A week passes, no pamphlet. A month, no pamphlet. Six months, no pamphlet. The world waits. The pamphlet gets written and printed; fac-similes get drawn and distributed. It is in the press. But a hitch occurs. Mysterious whispers go about. There is a talk of lawyers consulted, of further investigation, of presumed facts melting away. Apologetic paragraphs creep into newspapers. The public are asked to believe that the facts are proved! A cry of sympathy and indignation swells from society against men who dare to make a frightful accusation against a living writer without being ready to produce what they at least may choose to consider their

proofs of guilt. Another move is then made. Something must be done. It is not Mr. Collier, it is the Manuscript Department which is now on trial. Again we hear that the book is coming. But, lo! another change. Mr. Bentley is now to be publisher. Mr. Bentley advertises, Mr. Bentley prints. The thing is ready for issue. This person has seen it, that person has read it. The world will have it to-morrow. This afternoon the Editor of the *Athenæum* shall positively have a copy. Even at the eleventh hour come more delays. Lawyers are again said to be consulting. Weeks pass by; the work is always to appear on Monday. Saint Monday comes, not the book. At last, there is a sort of clandestine publication; the volume is out, and nobody knows of it. No copy comes to the *Athenæum*. Why is Mr. Bentley's usual course as publisher avoided? We are not aware that Mr. Bentley, in his long and eminent career as a publisher, ever before omitted to send us a book of his on the day of issue. Why all this mystery? Fancy a pamphlet that is to convince the literary world of an immense fraud having been perpetrated, being withheld from the literary journals! Does all this change of purpose, this delay, this suppression, bespeak the reader's favourable attention as to a conscientious writer dealing with a just cause?

Now look at the contents for the proofs pledged to the world. We are called to a trial of the Old Corrector. This Old Corrector is a modern literary swindler. Mr. Collier, who believes in the Old Corrector, is a dupe or a knave. Hard words—very hard words, my masters; but let us hear. We, at least, are waiting for the truth. We pass into court, as the old, upright judges say, with eyes and ears dead to the world. A great cause is in hand; dismiss from your minds, gentlemen of the jury, all that you may have read in newspapers, heard whispered in libraries; give the defendant fair hearing and true judgment. Good. But the prosecution opens with a volley of charges not in the indictment! Will it seem credible that the prosecutor assumes his case? Will it seem—we do not say decent—but even possible, that, in a few—very few—words, he should repeat his accusation of forgery and fraud; then triumphantly call on Mr. Collier, for his part, to prove his innocence? Is the Manuscript Department in London or in Cork?

The prosecutor rolls away from the one question before the court,—the veracity of the Old Corrector,—to Dulwich, to Bridgewater House, to the State Paper Office. This course of accusation is not only reckless, but ridiculous. It is the same thing as though Sydney were accused of not only writing the answer to Filmer, but of forging Magna Charta and the Constitutions of Clarendon! It is the same thing as if Montalembert had been charged, not only with publishing the Debate on India, but with robbing a church, or with false dealing in the funds. We see no ground on which these new insinuations can be justified. By and by we shall show that they are false—absolutely and beyond conception false. But were they doubtful, it would be sin against English dealing to bring them forward. We do not suffer even a criminal to be tried on one count, judged on another. In no conceivable court of justice would this drivelling on from charge to charge be suffered. You do not prove a hind guilty of rick-firing by asserting that he has also possibly robbed a barn. Prove one count. You must not dream that you strengthen an unsupported accusation by hinting at your eagerness to bring forward a second unsupported accusation. The Reader who finds you rambling off from your own distinct pledge to produce proofs of forgery and fraud

in the case of the Old Corrector, will conclude, and rightly conclude, that you wander from your point because you have no confidence in your case.

When we drop down to details, we are even more dissatisfied with the way in which our Manuscript Department has dealt with this charge against the Old Corrector.

Look at these lithographs. Will any man who ever scrawls with a pencil say that Mr. Netherclift's copies of the dots and words in any way suggest pencil scratches? How can you reproduce pencil marks by ink? Our Manuscript Department has capped Mr. Ruskin's marvellous feat of showing that artists cannot draw a lion by exhibiting to the world a picture of an ill-drawn tiger. Ink lines are sharp in form, black in tint. Pencil lines are vague. Neither do we think Mr. Netherclift's copies faithful to the spirit of the originals. We have seen those originals, when the Folio was shown at the Society of Antiquaries, and more recently, when it was deposited with Sir Frederic Madden, and we reluctantly, but with no fear, pronounce these pretended fac-similes worthless for the one great end to which they have been made—that of assisting readers unacquainted with the Manuscript corrections to any true judgment of the relative characters of the ink writing and the pencil marks.

We now come to the text. Here we find three arguments produced to damn Mr. Collier and his Old Corrector. These three arguments we will state in words to which even our Manuscript Department shall not be able to object. They stand in order of importance thus:—1. That under the ink writing of the Folio there exists pencil writing in a more modern hand. 2. That the corrections are far more numerous than Mr. Collier represents them to be. 3. That no one ever saw the corrections in the Folio until it had been for some years in Mr. Collier's possession, and that it is beyond belief that Mr. Rodd should have sold such a copy of Shakespeare for thirty shillings. Now, in each of these three cases the answer is so precise—so crushing—that in pure good will we throw in the additional argument (4) of the text-word, not here used, but on which an infinite deal of nothing has been said elsewhere.

1. In the first place, it is said that under the ink writing of the Folio certain pencil marks are visible. It is said that with the naked eye sometimes, with a microscope many times, these pencil marks may be clearly seen to underlie the ink writing. If so, there is reason to conclude that the ink writing is at least as modern as the pencil writing. Find, therefore, a date for the pencilling and you may pretty safely fix a date for the writing. The test of spelling is adopted. The test of hand-writing, as every one who knows manuscript is aware, is extremely deceptive. But, spelling is supposed by our Manuscript Department to be evidence. Spelling of the word "body" is taken as a sure test. This word is found in the Folio written in pencil "body"—written in ink "bodie." Now, Bodie, says our Manuscript Department, is an old form, Body a new form of the word. Ergo, the rascal who wrote "bodie" in ink upon "body" in pencil must have been a very recent rascal—"still alive" is the charitable supposition,—and his adoption of the ancient spelling in his ink is neither more nor less than a fraudulent mystification. To show how much is made of this argument, we must quote the very words of its triumphant discoverer:—

"I now come to the most astounding result of these investigations, in comparison with which all other facts concerning the corrected folio become

insignificant. On a close examination of the margins they are found to be covered with an infinite number of faint pencil marks and corrections, in obedience to which the supposed old corrector has made his emendations. These pencil corrections have not even the pretence of antiquity in character or spelling, but are written in a bold hand of the present century. A remarkable instance occurs in 'Richard III' (fol. 1632, p. 181, col. 2), where the stage direction, 'with the body,' is written in pencil in a clear modern hand, while over this the ink corrector writes in the antique and smaller character 'with the dead bodie,' the word 'dead' being seemingly inserted to cover over the entire space occupied by the larger pencil writing, and 'bodie' instead of 'body' to give the requisite appearance of antiquity."

Now, we feel some shame in having the task thrust on us of delivering the obvious answer to a statement of this singular sort made by gentlemen holding a good position in a public library. If a youth under examination for a clerkship in the Customs had given such a reason for his want of faith in the Old Corrector, we cannot doubt that he would have been incontinently sent back to his Primer. Indeed, the ignorance of books which such an argument pre-supposes is in our days perfectly astounding.

If the gentlemen who advance this argument had read for its support no more of Shakspearian literature than every man pretending to cultivation in our day reads for his instruction and delight, they would have seen that in this matter of spelling their pleadings pass to the defendant's side. They would have known that Body is the ancient form of this word, that Bodie is a comparatively modern innovation. The youngest reader who has turned over the leaves of his old family Bible is aware that up to Elizabeth's time and beyond it the word is spelt Body. In Tyndale it is Body—in Cranmer it is Body or Bodye—in the Genevan version it is Body—in the Rheims it is Body. It is the same in secular writings. It is Body in Caxton's 'Gouernayle of Helthe'—Body in Chaucer's 'Canterbury Tales'—Body in Gower's 'Confessio Amantis'—Body in Spenser's 'Fairy Queen.' In the first edition of Bacon's 'Advancement of Learning' (1605) it is spelt Body—in the first edition of Raleigh's 'History of the World' (1614) it is spelt Body—in the 1616 edition of Ben Jonson's 'Every Man in his Humour' it is spelt Body. In the 'Hamlet' of 1604 the word is spelt Body no less than fifteen times—once, by a printer's fault, Bodie. About the time of Shakspeare's death the fashion began to change. Yet, for twenty or thirty years, the mode of spelling was considered indifferent. In the Geneva Bible of 1611 the word is Body in St. Matthew, Body in St. Mark, mainly Body in St. Luke, sometimes Bodie in St. John. In the Book of Common Prayer, we read Body in the editions of 1552, 1604, 1637 and 1662. In the reign of Charles the Second Bodie became a usual form. A corrector, therefore, writing in the time of Charles the First would be pretty sure to have written Body. A corrector in the time of Charles the Second would as certainly have written Bodie. These facts are no discoveries of ours. They are known to boys and girls. Why are they not known at the British Museum?

There is one thing more astounding in this matter than the gross ignorance; that is, the offensive carelessness or haste. The gentlemen who bring this charge against Mr. Collier have not read Shakspeare himself. Why, in the very Shakspeare Folio under their microscopes the word "Body" occurs more than 200 times. How is it spelt there? Body—mainly, if not

uniformly Body!—in letters as plain as pike-staves! What becomes of the preposterous induction that the ink writing must be modern because it simulates ancient spelling upon more modern pencil marks?

2. The second argument adduced to sustain the charge of forgery is, that Mr. Collier has reproduced in his books an incomplete List of the Old Corrector's emendations. We are not quizzing. The Manuscript Department, fancying this a reason on its side, takes a vast deal of pains to establish the circumstance beyond dispute. No less than twenty-two pages of emendations are given from the Folio as example; not half of which, we are assured, are known to Mr. Collier. We accept the proof. We do so without even seeing the Folio. Is not the knowledge of logic on a par with the knowledge of books? Why, the assertion proves that the gentlemen of the Museum have made a much closer scrutiny of the Folio with their microscopes than Mr. Collier with his unsuspecting eyes. They know the ticks and dots, the scratches and erasures, far better than he. That is all. Because Mr. Collier has overlooked a great number of marks in the Folio, how in the name of sense does it follow that he must have had a finger in their fabrication? Explain me that, Hal!

A candid Reader will see that such a circumstance is very strong plea in bar of the judgment here pronounced. Would not a forger know what he had forged? Would a commentator, even supposing him capable of the moral guilt of forgery, fabricate beyond his need? Would the coiner risk his neck and forget to pass his gold? Nothing less than the perversity of passion could blind the compilers of this charge to the fact, that in proving the abundance of unappropriated hints in the Old Corrector they are proving Mr. Collier's perfect innocence of any acquaintance with the resources of that personage.

3. The third argument is very gross. It is one that no gentleman need refute. To make it an offence against good manners; for it amounts in effect to a threat that if Mr. Collier shall be unable to prove that the corrections were in the Folio when he bought it, he will be held guilty of their fabrication. Such a doctrine is perfectly frightful. Yet it most fortunately happens that through accidental circumstances Mr. Collier is able to prove, by the evidence of a witness of the very highest credit, that the Folio while it was yet in Mr. Rodd's possession was seen to be full of emendations. The turning up of this evidence in the very hour of need is almost romantic. Mr. Collier hears that a gentleman and a scholar of the highest attainments and distinction had seen and described the Folio to his friends. He naturally wrote to ask for such particulars as the gentleman might remember after a lapse of so many years. To his delight he received from the Rev. Dr. Wellesley, the respected Principal of New Inn Hall, Oxford, the following most important and decisive testimony:

"Woodmancoate Rectory, Hurstperpoint,
"August 13th, 1859.

"Sir.—Although I do not recollect the precise date, I remember some years ago being in the shop of Thomas Rodd on one occasion when a case of books from the country had just been opened. One of those books was an *imperfect folio Shakespeare, with an abundance of manuscript notes in the margins*. He observed to me that it was of little value to Collectors as a copy, and that the price was thirty shillings. I should have taken it myself; but, as he stated that he had put it by for another customer, I did not continue to examine it, nor did I think more about it, until I heard afterwards that it had been found to possess great literary curiosity and value. In all probability,

Mr. Rodd named you to me, but whether he or others did so the affair was generally spoken of at the time, and I never heard it doubted that you had become the possessor of the book. I am, Sir, your faithful and obedient servant,

"H. WELLESLEY."

"To J. P. Collier, Esq."

This evidence, from the hand of the Principal of New Inn Hall, disperses and destroys for ever the gross insinuations against Mr. Collier's personal honour.

4. There remains, as respects the Old Corrector, the mystery of who he was and when he lived. Those who think he is still alive bring forward what they call a Test Word. This test word will be found as weak as the test spelling. The argument proceeds upon the assumption that the word "cheer," introduced by the Old Corrector into the text of 'Coriolanus,' is, in the sense there given to it, a word of modern growth—not older, says Mr. Ingleby, than 1808. To this assertion the reply is brief. The word was certainly in use in the time of Charles the Second in the sense given to it by the Old Corrector. Examples from one book will serve as well as from twenty. In 'The Diary of Henry Teonge, Chaplain on board His Majesty's Ships Assistance, Bristol, and Royal Oak, anno 1675 to 1679,' we read, at page 14, this passage:—"As soone as the boate was put off from the ship, wee honour their departure with 3 CHEARES, 7 gunnes, and our trumpets sounding." The word occurs seven other times in Teonge, and in precisely the sense in which it is used in 'Coriolanus.' So passes into air the last vestige of proof yet adduced against the antiquity and genuineness of the Old Corrector!

Pass we now from the wreck of all these arguments to a short consideration of the insinuations of minor crimes against Mr. Collier. Having failed most signally to prove, on their own selected ground, that the party on trial had been a rogue on one occasion, it would seem to have occurred to the gentlemen of the Manuscript Department that the abominable charge might be made to pass under a general imputation that he had always been a rogue. Three other charges are thereupon insinuated against Mr. Collier.

Let us look at these insinuations one by one. First, there is the case of the Bridgewater House documents. All the world knows that the late Earl of Ellesmere allowed Mr. Collier to inspect the papers of his family; that Mr. Collier published a volume of selections from these for the Camden Society. Among the family papers were several documents of extremely great interest for the history of Shakspeare and his times. Mr. Collier, who believed them to be ancient and genuine, published them. Some persons doubted, and still doubt, whether these documents are genuine. We ourselves have doubts; though we are far from agreeing with Manuscript Department that they are "modern forgeries." We are now told, by the gentlemen who pronounce on the Folio without having read it, that they are in the same handwriting as the Folio corrections. Lord Ellesmere, the present Earl, is of a very different mind. In a note which Mr. Collier cites, Lord Ellesmere says:—"There is no pretence whatever for saying that the emendations in the Perkins Shakespeare are in the same handwriting as those in my first folio: on the contrary, except as they are (or profess to be) of the same period, they are quite different." Some careful fac-similes of these Bridgewater documents lie before us; and we confess that we agree with the Earl. We see no reason for pronouncing the two hands to be the same. In fact, we should refuse to do any such thing. There is the faint resemblance which exists

between all Italian writing of the seventeenth century; certainly not more. The difference between both and Mr. Collier's own hand is organic. Why—against the opinions of Lord Ellesmere—is this case insinuated? Mr. Collier believes in the genuineness of these Bridge-water papers. But supposing he is wrong in this belief—is credulity a crime?

We are now whisked off to Dulwich; where, we are told, that a letter of Mrs. Alleyn's, in which Mr. Collier found the name of Shakspere, no longer contains that name. The letter is rotten and torn; it is torn and worn in the place where the name of Shakspere occurred. The disappearance is natural enough; and the Manuscript Department seems to attach no very great importance to the loss. The idea of forgery in such a case is inconceivable. The name was found, but no fact of any sort was added to the life. A forger forges to some end. No coiner ever yet risked his life for the pleasure of making button tops.

We now arrive at the last and most extraordinary charge in this extraordinary volume. It is here distinctly insinuated that some person not named—but plainly pointed to—has committed the enormous offence of forging a State Paper. Here we get on such very dangerous ground that we must quote the indictment in the words of those who have drawn it up. We only need premise that the document in question is the well-known Petition of the Players in 1596. We read:—

"It is preserved in Her Majesty's State Paper Office, bears upon it the official stamp of that office, and forms one of a collection of public papers of undoubted genuineness. Yet there can be little question that it belongs to the same set of *forges* as those already investigated: that by some means, yet to be traced, it has been surreptitiously introduced among the Records where it is now found; and in the course of official routine has received with the rest the stamp of authenticity. A facsimile of it is given by Mr. Halliwell, in his *folio Shakspere*, 1853, (vol. i. p. 137), who states that it was discovered by Mr. Collier in the State Paper Office; and Mr. Collier prints it in his *Annals of the Stage* (1831), with the following notice:—'This remarkable paper has, perhaps, never seen the light from the moment it was presented, until it was very recently discovered. It is seven years anterior to the date of any other authentic record which contains the name of our great dramatist.' This petition bears no date, and is written on half a sheet of foolscap paper, without water-mark, and which, from the appearance of the edges, I should think had probably once formed the fly-leaf of some folio volume. A supposed date of 1596 has been placed upon it in pencil by one of the gentlemen in the State Paper Office. Its execution is very neat, and with any one not minutely acquainted with the fictitious hand of these Shakspere forgeries it might readily pass as genuine. But an examination of the handwriting generally, the forms of some of the letters in particular, and the spurious appearance of the ink, led me to the belief not only that the paper was not authentic, but that it had been executed by the same hand as the fictitious documents already discussed. This conviction I made known to the Right Hon. the Master of the Rolls, who was good enough to direct an official inquiry into the authenticity of the document. In accordance with this direction, on the 30th of January, Sir Francis Palgrave, Deputy-Keeper of Public Records, T. Duffus Hardy, Esq., Assistant-Keeper of Public Records, and Professor Brewer, Reader at the Rolls, met Sir Frederic Madden and myself for the purpose of investigation, and after a minute and careful examination the following unanimous decision was arrived at as to the fact of its undoubtedly spurious character.—

"We, the undersigned, at the desire of the Master of the Rolls, have carefully examined the documents hereunto annexed, purporting to be a petition to the Lords of Her Majesty's Privy Council, from Thomas Pope, Richard Burbadge, John

Hemings, Augustine Phillips, William Shakspere, William Kempe, William Slye, Nicholas Tooley, and others, in answer to a petition from the Inhabitants of the Liberty of the Blackfriars; and we are of opinion that the document in question is spurious.

* * * 30th January, 1860.

FRA. PALGRAVE, K.H., Deputy-Keeper of H.M. Public Records.

FREDERIC MADDEN, K.H., Keeper of the MSS., British Museum.

J. S. BREWER, M.A., Reader at the Rolls.

T. DUFFUS HARDY, Assistant-Keeper of Records.

N. E. S. A. HAMILTON, Assistant Dep. MSS., British Museum."

I direct this paper to be appended to the undated document now last in the Bundle, marked 222, Eliz. 1596.

* * * 2 February, 1860.

JOHN ROMILLY, Master of the Rolls.

—So far, then, as relates to this document, the question must be considered as set at rest; and it is almost unnecessary to point out the weight of the decision, not alone in regard to this *condemned forgery*, but in respect of its bearing upon the other writings here treated of. Before a new edition of Shakspere is issued, or a new life of Shakspere written, it will be necessary that the whole of the hitherto supposed *basis* of the Poet's history should be rigorously examined, and no effort spared to discover the perpetrator of that treason against the Majesty of English Literature, which it has been my object to denounce."

This passage, every one will say, has at first a most ugly look. Sir John Romilly's name—Mr. Duffus Hardy, Sir Francis Palgrave—documents solemnly put before a jury of scholars—examined by them, unhesitatingly condemned as spurious by them—all this seems like dreadful, earnest fact. On looking closer into the affair, the darkness begins to pale. Indeed, the result of inquiry will not a little, we should think, surprise and perplex the gentlemen who have throughout the attack on Mr. Collier chosen to argue from particulars to generals—to derive, from the similarity of handwriting in several documents, an argument in proof of their fabrication by one hand.

On reading the passage, we are first struck by the singular fact that a judge, sitting in one of our courts of law, should, in the discharge of a secondary duty of his high place, have made himself a party, even in appearance, or by implication, in a personal attack which may possibly lead to a judicial investigation. Such a course is not usual with our judges. Such a course is peculiarly opposed to the spirit of Sir John Romilly's public life. From what we know of Sir John, we feel convinced that, when permitting the scrutiny which has taken place into the genuineness of this Player's Petition, he was not sufficiently aware of the fact that his permission and his signature would be instantly used for the purpose of publicly hinting away the good name of an honourable man.

We are next arrested by the singular circumstance that the gentlemen who pronounce on the spuriousness of this document are not its proper custodians. Why is the paper taken from the State Paper Office to the Record Office? Why are the experienced keepers of the State Papers not made parties to the certificate? Do they refuse to sign? It is clear beyond cavil that they must be the best judges of such things. From their youth they have been familiar with the handwriting of the seventeenth century. They know the marks and stamps of their office. They are, therefore, able to pronounce on the genuineness of a particular State Paper of the Elizabethan era, than any outside person, however eminent. Mr. Duffus Hardy and Sir Francis

Palgrave are undoubtedly most able critics of the Gothic handwriting of the tenth and twelfth centuries. We are not aware of their accomplishments in that respect for later times. Mr. Brewer is a most able man, but he is an amateur, so to speak. Sir Frederic Madden is out of court. The want of decency which allowed Mr. Hamilton to set his name to such a certificate is simply deplorable. It is not the custom in our time for a man, acting as public prosecutor, to thrust himself first into the jury-box, and then on to the bench. The opinions of Mr. Lechmere or of Mr. Lemon on the probable date and genuine character of the Player's Petition, would have had far more weight with Shakspearian scholars than the certificate signed by these five. We are ourselves perfectly familiar with that Petition—and with thousands of similar documents of its assumed date—yet we confess ourselves utterly unable to perceive the grounds from which its spuriousness has been inferred by the five gentlemen whose names we have given. So far as we know, this opinion of ours is shared by every capable and independent Shakspearian scholar. Mr. Dyce believes the petition genuine. Mr. Charles Knight believes it genuine. Mr. Halliwell believes it genuine. Mr. Singer and Mr. Lloyd believe it genuine. We have no reason to suppose that any of the experienced officers of the State Paper Office consider it other than genuine.

This point, however, may be safely reserved for future controversy. It will come up again; for the Players' Petition is one of the very few Shakspearian documents which remain to us. Its light will not be readily given up. What we have now to deal with is the more personal question—the big, black imputation on the honesty of a particular scholar. Mr. Collier is said to have discovered this Petition: it is hinted, as the Reader will have seen, in no vague terms, that he may have fabricated it for purposes of literary fraud. Now, will it be thought credible, that the gentlemen of a public institution—gentlemen accustomed to the charge of manuscripts—gentlemen engaged in hunting a particular document, branded by themselves as spurious, to Mr. Collier's door, should never once have thought of making the preliminary inquiry—whether that Players' Petition was, or was not, known to be in Her Majesty's State Paper Office before Mr. Collier's researches first began? Such a question would seem to lie at the threshold of their inquiry. It is certain that, had they made the inquiry, they would have been saved from an awful mistake. The easy and ready answer to that question sweeps the ground on which they have chosen to stand in their whole case clean away from beneath their feet. Merely for our reader's guidance, we have thought good to enter into the correspondence which we now produce:—

(Copy.)

"Atheneum Office, Feb. 13, 1860.

"The Editor of the *Athenæum* presents his compliments to Mr. Lemon, and, referring to the Petition of the Players—contained in the bundle of papers in the State Paper Office marked 'Bundle No. 222, Elizabeth, 1596,' a copy of which has been printed in text by Mr. Collier and in fac-simile by Mr. Halliwell,—takes the liberty of inquiring whether, within Mr. Lemon's knowledge, that Petition of the Players was in the State Paper Office before Mr. Collier began his researches in that Office? An early answer will oblige."

Mr. Lemon most obligingly answered this note by return of post:—

"State Paper Office, Feb. 14, 1860.

"Dear Sir,—In reply to your question, I

beg to state that the Petition of the Players of the Blackfriars Theatre, alluded to in your note, was well known to my father and myself, before Mr. Payne Collier began his researches in this Office. I am pretty confident that my father himself brought it under the notice of Mr. Collier, in whose researches he took great interest.—I am very faithfully yours, R. LEMON.

"The Editor of the Athenæum."

Where now is the Manuscript Department's house of cards? What becomes of all the inferential evidence—all the dogmatical assertion—in favour of forgery established by the fact of a common handwriting? Here is proof—official, incontrovertible proof—that one of the documents forged, as the Manuscript Department has it, by the same hand, could not by any earthly possibility have been fabricated by Mr. Collier. *Ergo*, none of the papers in the same hand could have been the work of Mr. Collier. Neither the Old Corrector's Emendations nor the Bridgewater House Letters, can on this hypothesis, be any longer susceptible of a reference to him. The assailants of the Old Corrector have unintentionally proved too much. They have chosen to stand on the argument of accumulation. By the argument of accumulation they now fall.

The Players' Life—[La Vie des Comédiens, &c.]

By Émile Deschanel. (Paris, Hachette & Co.)

At this season of the year a gossiping volume on dramatic literature, theatrical satires, and the way of life of players generally, is not an inappropriate book. The author first considers his heroes and heroines as they have been limned and caricatured by literary painters. He subsequently produces them as they belong to history. They figure accordingly as authors have dressed them up in novels, comedies and satires, and as M. Deschanel finds them in biography, memoirs and racy anecdotes. The latter is the more agreeable form, and it is the most useful as well as amusing portion of the volume before us.

Taking these motley people all together, they are an impudent group;—audacious, *hardy*—in the old sense of that word—imposing, brimful of talent, conceit, small virtues, rascality, industry, generosity, extravagance, and self-satisfaction. Most of them sprang from a class below the educated ranks of their contemporaries. Baron came into life, it is hardly remembered how, amid a company of trampers. Mdlle. Lecourvre was the poor child of a poor hatter, Molé was an upholsterer's boy, Mdlle. Clairon was one about whose parentage there clings a mythological obscurity, but there is none about her birth and her christening. Her *début* in the world was made at a masked ball. The *curé* and *vicaire* of the locality happened to be there, in the guise of Harlequin and Scaramouch,—and in that attire the lively pair of saintly men christened the young stranger, and drank her health in generous Burgundy. Many future French actors were born at Nancy, when that jolliest of exiled monarchs, Stanislaus Lezzinski, kept a royster court there. On the list of theatrical births that of Talma, the son of a dentist, is perhaps the most exalted. His father was an old practitioner in London, and his advertising card is familiar to the readers of newspapers of the middle of the last century. Rachel closes a very long roll. She, too, was of the trumper race, and born full of genius and appetite.

Low as all these people were originally, as actors every one of them was remarkable for dignity and refinement on the stage. Where they acquired the art, which was only their second nature, is not to be conjectured.

Genius made "Pritchard seem genteel," but the French actresses needed not such a "composition" with the critics. Genius and gentility went hand-in-hand with them. The grace of Clairon rendered her the favourite of the Margrave of Anspach, long before that renowned little potentate was enthralled by the sort of charm which subdued him to the quality of Lady Craven. Again, that vagabond Baron was more of a gentleman than any who bore the title which he wore as a name. The hatter's daughter was veiled in an enchantment which made a duchess poison her. Rachel was as dignified when the hungry little girl recited verses in the Champs Elysées, as when crowned heads made up her audience, and silly emperors clasped sparkling jewels on her graceful arms. Talma, too, was a marvel of majesty,—but there was a touch of the "snob" about him. If he ever happened to dine with a duke, the little man was restless till the important fact had gone the round of the papers,—and if he drew good houses in the provinces, his friendly agents were commissioned to announce the circumstance in the Paris journals.

In all this he manifested the spirit, not of a man of genius, but of a jealous walking-gentleman. This was his weakness. He was, in spite of it all, that marvel of majesty which we have described him. Perhaps a more graceful man than Talma was the imitable Molé;—but he was twice the snob. *Molé* dropped the final *t* from his name, clapped an accent on the *e*, and, declaring himself of the ancient family of the Molé's, went in for blood, and affected a scorn for better and more modest men than himself.

The unions of French actors and actresses were rarely followed by happiness. Molière was miserable with Mdlle. Béjart, but he took an appropriate revenge by reproducing domestic incidents of a stormy and aggravating quality on the stage. If both parties were clever, the less likely they were to agree. Often, too, penury descended on the unlucky couple,—and wonderful was the complacency with which they bore loss of engagement, loss of power, and starvation. We never see one of those gay beetles, of a dissipated and philosophic turn, unconcernedly walking home, after some bird has stripped it of wings, stabbed its thorax and devoured its abdomen, without thinking of the cheerful stoicism of players when they are what is professionally known amongst themselves by the term "hard up." As an illustration of French dramatic life, perhaps the career of the famous Mdlle. de Champmeslé affords as fair an example as may be found. She was in high fashion, on and off the boards, just 200 years ago. She was the pupil of Racine,—or as the author puts it, "*elle eut pour maître Racine, pendant que Racine l'avait pour maîtresse.*" Racine composed expressly for her, and taught her the parts while he wrote them,—Hermione, Berenice, Monimia and Phaedra. Madame de Sévigné was so delighted with her when she was helping the young Marquis de Sévigné to his ruin, that she always wrote and spoke of the actress as her daughter-in-law. The poets crowned her, and wearers of crowns flung their golden garlands at her feet. "Very soon," said La Fontaine, "everything in the world will belong to the King and Mdlle. de Champmeslé." *Mademoiselle* she was called, or rather, for proud distinction's sake, *La Champmeslé*; but she was the wife of a so-named comedian, whom she rendered notorious in more ways than one.

Generally speaking, the marriages of French actors and actresses have nearly always possessed a strong dramatic—now tragic, now farcical—interest. Under the old régime the players

could not be married at all. The Church rejected them, and when they desired to enter on such an union, it was their custom to temporarily leave the stage, wed as private individuals, and next day return to their public avocations. The priests, or at least the French prelates, struggled hard to deprive the comedians of the Sacrament of Marriage thus, or in any other way, obtained; but the stage and its royal patrons were too much for the reverend gentlemen, and legal connexions continued to be formed, in spite of them.

Perhaps the most dramatic incidents of this sort were when the marriages of actresses with gentlemen not of the sock and buskin were concerned. When Fleury's beautiful sister so charmed the gallant Viscount Clairval de Passy that he made a proposal of marriage to the young lady, her family was in a state of delicious excitement, for they were glad enough that of the actress he should make a Viscountess. It was, however, just the contrary that happened, for the actress made of the Viscount an actor, and under the name of Sainville the pair were rather popular in their day.

An incident of a much more dramatic sort illustrates another player's wedding. Julie Candeille was famous in our great-grandfathers' time, and she had a stage friend, as fair as herself, named Lange, who had captivated the son of M. Simons, the wealthy coach-builder of Paris. To break what he thought disgraceful marriage, the coach-builder hastened to Paris, to remonstrate with Mdlle. Lange, at whose house he found, on arriving, only Julie Candeille. This couple discussed the question, and with such decisive effect that the actress returned to Brussels the wife of the elder Simons, at whose residence the other pair of lovers were also united!

If we mistake not, an incident similar to this has been dramatized on our own stage—where dramatic marriages have often been marked by melo-dramatic incidents. Of such quality was the wooing, if not the wedding, of Charles Kemble and Miss De Camp—that pleasant actress when young—that exquisite Lady Julia, in 'Personation,' till she lost her youth and her figure, and yet would still play it, though many a stone heavier than when she first joyfully accepted the part from a discerning manager.

The domestic life of these pleasant people was more frequently sordid than splendid—but it sharpened the wits rather than depressed the spirits of the sufferers. Rosambeau, of the Odéon, affords M. Deschanel an example, as he supposes, when he tells us that "when Rosambeau was without food at night for his children he was accustomed to say to them—'Here! a halfpenny for him who will go to bed without supper!' They all extended their hands and received a *sou* each. 'Now, children!' would the poor actor say to his hungry boys in the morning—'Which of you would like to have breakfast?' A chorus of 'I, and I, and I, Papa,' was the unanimous reply. 'Very well, boys; then he who wants breakfast must give me a *sou*',—and out came the money that had stood them in stead of supper." The story is a good story, but M. Deschanel has stolen it. In an old book, called 'The Stranger in Reading,' there is an account of a celebrated local Flying Pie-man, who was really the original actor and author of this touching little drama.

The dispositions of actors have ever been matters that the theatrical world has been curious about,—and it is notable that the comic Molière was a remarkably grave man at home;—that the tragic Lekain was, off the stage, overflowing with fun. Préville, who

played light spendthrifts to perfection, was a man who made a home for destitute comedians, and wrote maxims for students, with the gravity of a Solon. Talma was a nervous man to the last. He could never look an audience in the face, he used to say, without the continually recurring thought coming over him—where will all those heads be in another hundred years? Talma was the great reformer of the French stage. While the Revolutionary authorities were cutting off heads, Talma was cutting off tails. From the night that he appeared as Titus, with his hair dressed after the model of a Roman bust, all Paris went and excised their queues. From that moment pig-tails belonged to history. When he first appeared in full Roman attire—without the old court-breeches which French stage-Romans used to wear—the actresses affected to be horribly scandalized. But their horror was useless—and Talma founded the theatrical corps of *sans-culottes*.

There were, however, true-looking antiques on the stage previous to his time, as in the person of Mlle. Rancourt, who never could play anything to perfection save the statue in 'Pygmalion,'—but there the living head of Venus, and the actual leg of Diana, set all Paris madder than if Mlle. Rancourt had been a genius. A French actor or actress of the first rank has, assuredly, a fine perception of propriety. When Rachel saw her stout sister Sarah dressed for the part of a shepherdess, her comment was—"Sarah, dear, you look like a shepherdess who has just dined on her flock." The incongruity was offensive to the taste of the sister with genius. This sense of propriety finely ruled Molé, the prince of lovers, who, when nearly seventy, could fling himself at the feet of a stage-mistress with more dignity than any young lover of them all. His maxim was—"Take care of your head, but let your heart go freely";—in other words, "Exercise judgment, and give way to your feelings." It was carrying this into action that made such an actor of Monvel, and such an actress of his exquisite daughter Mlle. Mars—the silver-tongued. Monvel was thin and small, but he swelled into a hero:—and we have heard ancient French play-goers assert that in the scene where Augustus meets Cinna, his approach to the latter, his look, his address, and his general manner, were infinitely superior to those of Talma—a fact we can hardly credit, remembering as we do the surprising genius manifested by Talma in that very scene. Monvel, like the last-named actor, —and, indeed, several others of the brotherhood—exercised some influence on the course of the Revolution. He was an actor as well as an author, and by his piece, called 'The Cloistered Victims,' he excited the public opinion against convents. In '93, when priests were rare in France, he was engaged to preach secular sermons in the pulpit of the Church of St. Roch, where he demonstrated the sacred fitness of the Republic,—and believed what he preached, till the advent of the Empire, under which he found better employment, and became possessed of Imperial opinions.

Monvel, like all good actors, was vigilant in study off the stage. In this he resembled Fleury, who, one day, jokingly touching Voltaire's wig, was reprimanded by the philosopher with a "Permettez-moi de vous dire, M. de Fleury,"—which so enchanted the actor by its mixture of anger and dignity that he seized the effect, made it his own, and became famous as the man who could best lose his temper on the stage without also losing refinement. His audiences adored him, as French audiences have ever done with their favourite players—as

long as these could amuse them, then nothing could exceed the warmth of their affection and worship. As long as Clairon exercised the power, when she advanced to the footlights, to make the (then standing) pit recoil ten or twelve feet, the pit, who enjoyed their own terror as a luxury, flung crowns to her, and wept at the thought of losing her. But Clairon infirm was Clairon forgotten, and to a decaying actor or actress a French audience (especially since France has ceased to be the polite nation that it once was justifiably proud of being), is the most brutal in the world of plays and players. Instances fall upon the readers of this book "thick as leaves in Vallombrosa"; and yet the best and brightest of these actors and actresses died in the service of the public:—Monfleury, Mondory, and Bricourt of apoplexy—by excess of zeal. Nay, from Molière down to Allan Dorval, the list of stage-martyrdoms in France is something fearful. And that great father of the French stage, and great social reformer, was buried secretly, at night, the Archbishop anathematizing him, and his parish priests not even allowing him "*maimed rites*." The charming Lecourreur—whose beauty and intellect were as two dazzling and attractive illuminations which rendered France ecstatic—her body was hurriedly interred beneath a sawpit. Bishops might be exceedingly interested in, and unepiscopally generous to, living actresses of beauty and wit—but they smote them with a "Maranatha" and an "Avaunt ye!" when dead. Even Bossuet would attend the theatre to learn grace and elocution from them and their brethren—but he denounced his instructors as children of the devil! Louis the Eighteenth may be said to have been the king who put effectual check on the unseemly practice of treating as dead dogs the geniuses who had been idolized when living. When St. Roch shut its doors against the body of Raucourt, brought there for a prayer and a blessing, Paris rose against the insulters—but Louis, out of respect for charity, or fear of what might come of a Paris riot, sent his own chaplain to pray the prayer, give the benediction, and show that a player was not something less than a fellow-creature.

As a series of sketches which will enable a reader to have some idea of the French stage, its history, merits and demerits, the volume is not without interest. When it treats of English authors and actors it betrays the comic ignorance common to French writers when treating of England.

Rural Life in Bengal; Illustrative of Anglo-Indian Suburban Life: Letters from an Artist in India to his Sisters in England. By the Author of 'Anglo-Indian Domestic Life,' &c. Illustrated with One Hundred and Sixty-six Engravings. (Thacker & Co.)

This book is of a class so rare that we welcome it, if only on that account. It is not well written. The style is absurdly stilted, and not seldom ungrammatical. Take, for example, the following sentences, in which the author explains how these letters, written five years ago, were not published at once:—

"Travel and pressing duties long delayed their publication; whilst the desolating insurrection of the past twenty months, spreading its leaden pall over the face of the country—carrying bereavement to countless homes—and banishing nearly every thought but that of the one terrible drama—the all-absorbing romance of reality around, in which every Christian seemed called upon to play some part, however petty or remote, may well be supposed to have extinguished for the time nearly all interest in any subjects less exciting than the alarms—the carnage, and the din of war. But

the hydra-spirit of Revolt is now crushed;—'Revolution is rebuked';—faint and more faint becomes the sound of strife—hushed by the gentle tones of womanly and royal mercy. Returning Peace, with Spring's 'ethereal mildness,' now resumes her wonted smile,—and like the loosened Dove of old, in search of resting for its feet—alights once more on our deserted plains, to 'make fair weather in this blustering land.'"

But we have been told so little of the everyday life of "the planter and the peasantry" in India, and the success of settlers in that country is so interesting a subject, that any work treating of it, written by one who has had experience in the matter, is acceptable. The numerous engravings, too, and the accurate and complete account of the culture and manufacture of indigo, add great value to these pages.

The author and "artist" dates his first page from Malnâth, where, on January the 10th (1855!), ill health had located him, "at the delightful residence of a kind friend, Mr. J.—F.—." Why the name should be thus concealed at the commencement and shown at last to be "Forlong" is not very evident. Passing that, however, we find that Malnâth is the palatial residence of a prince of planters, who has twenty-one factories under him, and a vast district with a population of 273,931 Muslims and Hindûs! Such a man has schools, hospitals, and establishments of all kinds of his own under him, and his influence for good or for evil with the people is unbounded. As our author truly observes, "the only great man with whom the poor people here are familiar is the Sâhib of the Nil-Kathi' Indigo factory,' who, living in the midst of them, is come-at-able, who sees them, talks to them, whose stirrup-iron amidst their crops is the only step requiring neither fee, nor bribe, form nor favour, nor law process, between them and justice." It may be imagined, then, how desirable it is to have many such settlers in India as the owner of Malnâth. Unfortunately, the restrictions on land, the annoyances of our Law Procedure Act, are powerful impediments to the occupation of estates by such men. This is vividly displayed by the author of the volume before us. He says:—

"Many disadvantages, however, affecting the security of capital, attend the holding of land. For instance:—The first claimant on the soil is the Government, to whom a quarterly land-tax is paid, and in the event of the strictest punctuality not being observed in its payment, little or no ceremony is observed; the property is advertised in the Government *Gazette*, and sold to the highest bidder. Mere carelessness, therefore, on the part of an agent (and, in almost all cases, agents there must be), in paying the Government dues, may sacrifice large property—vitiating every claim on the part of the rightful owner. Again; land rented from Government is generally in such large parcels that few Europeans, singly, are likely to have either the means or the inducement to become holders. Associations of merchants, or planters, therefore, are more likely to be possessors; and here the danger just described presents itself to each of them individually,—consequent on the payment of the rent involving such doubt and risk. According to the Hindoo law of inheritance, a man's property is divided equally amongst his children. Hence, in the event of their being numerous, the official labour and arrangements connected with an estate would in a corresponding degree be multiplied. Partly on this account, and, I understand, partly consequent on some ingenious evasions having been practised, Government now almost invariably refuse to grant what is called a *Bhutwara*—that is, a division of the property—limiting the responsibility of the various shareholders to that portion of the property which they rarely possess; so that estates being thus mixed up, when any Government quarterly

sale is approaching, the different shareholders concerned in a property become anxious as to the capability of all the co-shareholders to pay up their dues; for in the event of any one failing to do so, the whole property is placed in the Gazette, and the other shareholders, depending one upon the other, may thus receive no warning at all, or an insufficient one, to enable them to save their land. Hence parties are frequently known to send in a considerable sum beyond what is due by themselves for the purpose of making up any possible deficiency on the part of co-shareholders, for the recovery of which they have, of course, the chances of fortune—or it may be the consolations of the Law! Concealed or forged trusts, or sales, also, may be another pleasant source of peril—of dispute—litigation,—and labour lost. Independently of risk in holding, there is difficulty in obtaining land, which, consequent to European enterprise in indigo districts, as you will hereafter see, has become so valuable that it is very seldom for sale,—or, when for sale, has acquired a price discouraging to the European speculator or planter. It is otherwise with the native capitalist. Not only is the honour and glory of being a Zumeendar, or landholder, a thing coveted and prized as giving him position and importance in the estimation of his countrymen, but he is a *dealer* in land, and being 'to the manner born,' must naturally, in his experience and familiarity with his own country-people, have advantages in his trafficking which no European could possibly possess. The latter, on the contrary, is not a dealer in land; for the honour and glory of Zumeendaship he cares not one fig; it makes of him neither a knight-of-the-shire nor parish-beadle. He requires the earth to cultivate, and labourers to plough and sow it. But it is not every kind of earth that suits his purpose, and therefore he must select portions of land over a large space of country which, from its nature, is suitable for his cultivation. For this reason, and the fact that the same ground should not continuously be sown with the same crop, it could not profit him, nor the Ryut (the cultivating peasant) either, to buy or rent a whole tract of country in order to obtain a field here and a field there, which would require in a couple of years or so, to change its cultivation. Thus, what with the difficulties and disadvantages of holding land direct from the Government, and though there are many European landholders of that kind, there are far more who lease and hold land in smaller quantities under the Zumeendar."

We trust, however, that these difficulties are beginning to melt away. Much still remains, no doubt, of the tradition of policy of the Company, by which European settlers were sought to be excluded. But, at least, it has been admitted that that policy was a mistake; and, with the dawning light, a new direction will be taken. If, indeed, evidence were sought of the blessings which attend the footsteps of the European planter, it might be found abundantly in this book. The whole trade in indigo is evidence in favour of the planter, for its existence dates from his appearance in India. The enterprise and energy of the European have increased the utility and value of the soil. Vast tracts of land, which, but for him, would have remained the haunt of the wild buffalo, the tiger or the boar, have been brought into use and cultivation, and cultivated tracts have become more carefully tilled. The natives stand in absolute need of European leadership to rouse them from their apathetic habits. We read in these pages many striking instances of that apathy; as for example:—

"My friend, Mr. F.—, however, gave me a far more marvellous illustration of the ignorance and lamentable fatalism with which these poor people are blinded. Riding by the river side one morning he heard a heavy splash, and immediately saw a fisherman rush up the bank, whilst a disappointed alligator, which had sprang at him, but missed his prey, was retreating. With all imaginary coolness, the man walked not more than one hundred yards lower down the river, went

down again into the water, middle deep, and resumed his occupation as though nothing had happened! Mr. F.— remonstratingly asked the people about why they permitted him to do so? when, with the most amusing and good-humoured *sang froid*, they replied—'Uh Sakib, jilla walah kokono khdee nā!'—'Oh, sir, they won't eat fisherman!' On the occasion of the first of the melancholy accidents I have referred to as having occurred lately, a poor woman was standing several feet from the water's edge, bargaining with a fisherman for his fish, when an alligator stealthily approached the bank, and with a sudden wheel of his body, swept her with his tail off the land, and, instantly seizing her, disappeared! I was strolling on the river's bank myself at the time, and on reaching home and hearing what had occurred, went off to the spot, where I found a servant firing at the animal with a fowling-piece. It was an immense brute, appearing to me, as it swam under the bank where I stood, full a yard in breadth across the back! When first seen, it was swimming about with the unfortunate woman in its monstrous jaws. The first shot which struck him induced him to drop his unfortunate prey—but it was, of course, too late—the poor creature was already dead."

The same fatalism renders the Bengal peasant content with his poverty and the absurd instruments which have been handed down to him by his forefathers, the miserable plough, the ridiculous harrow, both of which, at the conclusion of the day, he shoulders with ease, and walks homeward with them. Those who would know how helpless the Indian ryot is, and how useful, under European guidance, he may become, should turn to 'Rural Life in Bengal.'

Fisher's River (North Carolina) Scenes and Characters. By "Skitt," "Who Was Raised Thar." Illustrated by John M'Lenan. (New York, Harper Brothers; London, Low & Co.)

Skitt informs the world that his Sketches are published out of respect to the wishes of a circle of admiring friends. His volume is far superior to the ordinary run of works that appear with the same modest avowal. Of course an author's word must be taken without a shadow of doubt, when he speaks about facts of which, as they exist only in the world of his own consciousness, he must be a better judge than any one else—still we may be allowed to express a slight surprise that so 'cute a gentleman as "Skitt," who lets his readers see in every page that his "eyes were skinned," at the very dawn of his existence, in order that he might keep a sharp look-out on "Natur," and all her mortal productions, should stand in need of the kindly assurances of his personal acquaintance, ere he could overcome a foolish diffidence, and recognize his power to instruct the "varsal airth!" Moreover, there is room for astonishment that none of his fireside critics prevailed on him to omit from his collection of anecdotes those with which all readers of 'Baron Munchausen's Travels and Adventures' are familiar. "Fisher's River" is the name given to a remote and almost unknown district of one of the North-Western counties of North Carolina. Its population is sparse and poor, with primitive manners and virtuous pursuits. In that pleasant region "sacks" and "joseys" are still fashionable garments, "quality notions" are despised, and niggers are soundly "larruped," if, like "lamper-jawed cat-hamed pukes," they presume to use fine words, and call their breeches "pantaloons." It is to "Fisher's River," as it existed between the years 1820 and 1829, that the reader is introduced. The characters who occupy the foreground of the picture are the most famous tellers of "big

stories" to be found in the land. Uncle Davy Lane, the proprietor of a blacksmith's shop, whose frailty is an inordinate fondness for every sort of intoxicating drink, is incessantly bragging, at the top of his voice, of the shots he has made with his celebrated rifle—Bucksmasher. He bends the barrel of "Bucksmasher," so that it is able to send a bullet round a mountain-peak. He hangs his shotgun by accident on one of the horns of the moon, and is lucky enough to recover it, when Luna reappears the next night, with the bag still hanging to it. He shoots a buck with a peach-stone, instead of a bullet, and sees the animal—"By golly! slap down his tail and outrun creation, and give it two in the game!" Three years afterwards, Uncle Davy Lane is out on his travels, and comes upon a peach-tree, "full uv master plum-peaches." Davy, in a trice, mounts up to the higher branches, to obtain some of the choicest fruit. Scarcely has he time to "gullup down more than fifty master peaches," when the tree moves, rises, and rushes across the country at full gallop for fifteen miles. Not a little alarmed, Uncle Davy looks down from his perch, and finds that the stem of the peach-tree is bedded in the shoulders of an old buck. Oliver Stanley, another of the Fisher's River worthies, narrates how, like Jonah, he was swallowed by a whale, and made the monster glad to be rid of him, by lighting his pipe, and "smokin' like ketchin' herring" in the captor's belly. At another period of his eventful career, Oliver is taken prisoner by some Red Indians, who, having cased him up in an oil barrel, leave him in the woods to perish. How his liberation was effected, we must allow Mr. Stanley to narrate in his own graphic manner:—

"So I detarnined to get out'n that ur bust a trace; and so I jist pounded away with my fist, till I beat it nailry into a jelly, at the eend uv the bar'l; but it were no go. Then I butted a spell with my noggin, but I had no purchase like old rams have when they butt, fur you know they back ever so fur when they take a tilt. Now ef I'd a had a purchase to a backed, I'd a knocked the head out'n that bar'l to the astonishment uv painters and wildcats—fur the woods was full on 'um, frum the racket they made. So I caved in, made my last will and testement, and virtually gin up the ghost. It were a mighty serious time with me, fur sure. While I were lyin' thar, balancin' acounts with t'other world, and afore I had all my figgers made out to see how things 'ud stand, I hearn suthin' scrambulatin' in the leaves, and smortin' uvry whip-stich like he smelt suthin' he didn't adzackly like. I lay as still as a salamander, and thought, Maybe there's a chance fur Stanley yet. So the critter, whatever it mout be, kep' moseyin' round the bar'l. Last he come to the bung-hole, put his nose in, and smelt mighty partic'ler, and gin a monstrous loud snort. I heilt what little breath I had, to keep the critter from smellin' the intarnals uv the bar'l. I soon seen it were a bar—the big king bar uv the woods, who had lived thar from time immortal. Thinks I, old feller, look out; old Oliver ain't dade yet. Jist then he put his big black paw in just as fur as he could, and scrawbled about to make some 'scovery. The fast thought that struck my noggin was to nab his paw, as 'a drowdin' man will ketch at a straw'; but I soon seen that wouldn't do, fur you see, he couldn't them travel. Thinks I, 'There's luck in leisure,' as I've hearn folks say, so I'll try it, wusser fur better and better fur wusser, as the parson says when he marries folks. So I jist waited a spell, with great flutteration of mind. His next move was to put his tail in the bung-hole uv the bar'l to test its innards. I seen that were my time to make my Jack; so I seized holt, and shouted at the top uv my voice, weak as it was,

"Charge, Chester! charge!
On, Stanley! on!"

And the bar he put, and I knew tail holt were

better than no holt, and on we went, bar'l and all, the bar at full speed. Now my hope were that the bar would jump over some presserpiss, brake the bar'l all to shiverations, and liberate me from my nasty, stinking, illy prison. And, sure 'nuff, the bar at full speed, outrunning a scared wolf, leaped over a catterrack fifty foot high. Down we all went together in a pile, *co-whlop*, on a big rock, bustin' the bar'l all to flunderations, nairly shockin' my gizzard out'n me. I let go my tail holt—had no more use for it—and away went the bar like a whirlygust uv woodpeckers were arter it. I've nuther seen nur hearn from that bar since, but he has my best wishes fur his present and futer welfar."

In this story the reader doubtless finds an old friend, who caused him much amusement in his nursery days. Indeed, originality is not the quality for which any of Mr. Skitt's anecdotes may hope to find readers. "Mr. Larkin Snow's" dog "Flying-jib" ran its wondrous course in the "old country," long before it was transported to the New World.

"I told 'um my little dog Flyin'-jib could beat all than dogs, and give 'um two in the game. I called him up and showed him to 'um, and you mout a hearn 'um laugh a mile, measured with a coonskin and the tail thrown in. I told 'um they'd laugh t'other side o' than mouths afore it were done. They hooted me. We went out with 'bout fifty hounds, and, as good luck would hev it, we started a rale old Virginny red fox, 'bout three hours afore day, on the west side uv Skull Camp Mountin. He struck right off for the Saddle Mountain, then whirled round over Scott's Knob, then to Cedar Ridge, up it, and over Fisher's Peak, round back uv the Blue Ridge, then crossed over and down it at Blaze Spur, then down to and over Round Peak, then Down King's Creek to Shipp's Muster-ground, and on agin to 'da Skull Camp. Not fur from Shipp's Muster-ground they passed me, and Flyin'-jib were 'bout half a mile ahead on 'um all, goin' fast as the report of a rifle gun. Passing through a meader whar thar were a mowin'-scythe with the blade standin' up, Flyin'-jib run chug aginst it with such force that it split him wide open from the eend uv his nose to the tip uv his tail. Thar he lay, and nuver whimpered, tryin' to run right on. I streaked it to him, snatched up both sides uv him, slapped 'um together, but were in sich a hurry that I put two feet down and two up. But away he went arter the fox, scootin' just in that fix. You see, when he got tired runnin' on two feet on one side, he'd whirl over, quick as lightnin', on t'other two, and it seems ruther to hav increased his verlocity. He catch the fox on the east side uv Skull Camp, a mile ahead uv the whole kit uv 'um. Now when the fellers cum up, and seen all than dogs lyin' on the ground pantin' fur life, and Flyin'-jib just gitting' his hand in, they was mighty low down in the mouth, I warrant you. All the conserlation they had was seein' my dog in sich a curious fix. But I jist kervorted, and told 'um that were the way fur a dog to run fast and long, fust one side up, then t'other—it rested him."

From these specimens, the reader can form a fair estimate of the style and matter of the "Fisher's River Sketches." They will be read with pleasure by enthusiastic lovers of the celebrated burlesque of Bruce's Abyssinian Travels; but there are many who would like them better if the writer showed less anxiety to prove his ability to "get the pull over all creation!" It would be an interesting task to inquire for the causes of that inordinate love of the marvellous which is so prominent a characteristic of the Anglo-American populace, and to ascertain how far it is the result of their condition of semi-civilization—how far of their political life—and how far it is owing to the influence of a few powerful writers, who have given an unhealthy bias to the national taste. The "big stories" of our trans-Atlantic cousins are intellectual phenomena that yet await philosophic explanation. Deception is

not their object, for they are so extravagantly untrue that none but "a Liverpool merchant" could be found to believe in them. Their worldly knowingness of tone is not a more prominent feature than the childish simplicity with which they heap incredibility on incredibility.

NEW NOVELS.

The Hallow Isle Tragedy. 2 vols. (Chapman & Hall.)—There is nothing to be said about this novel, except that it is so bad that it is literally unreadable, and so rambling and meaningless that it is altogether beyond the reach of criticism. When we gleaned from the opening pages that the story concerned itself with the adventures and experiences of a young Scotch minister, appointed to give spiritual instruction to a rude and semi-barbaric congregation in one of the Orkney Isles, we hoped to be entertained with some simple stirring sketches of a society that has not been much handled by writers of fiction. But when we had fought through the first volume, only to wonder at what point the tale would begin to interest,—and when we had doggedly read on into the second volume, only to find that we knew less of the characters and incidents than we did after the first ten pages,—we gave up our pleasant anticipations. We have conscientiously waded through the volumes, but we are unable to say what they are about. We cannot even state what the tragedy is which is pointed to in the title. Crowds of names move about the stage, talking, drinking whisky, making love, and plotting; some of the names have money, and some are very poor; but to one who stands by and listens to their conversations, it is next to impossible to remember whether the name who gives utterance to a sentiment is the name too much addicted to whisky, or the name bent on getting the whole family estate,—whether it is male or female, young or old. The Author of "The Hallow Isle Tragedy," we presume, is one of those persons who think that nothing is easier than to write a novel. It may be a light task to compose such a fiction as this,—we wish it required no greater labour to read it. Possibly, however, our author is a humourist, and in the confusion of his sluggish chapters has aimed at making his readers imagine themselves in one of those dense fogs which are wont to brood over our Northern Islands.

Lichtenstein; or, the Outlaw of Würtemberg: a Tale of the Sixteenth Century. From the German of Hauff. By Elinor M. Swann. (J. Blackwood.)—Miss Elinor M. Swann has discharged her functions as a translator in an exemplary manner; but it will probably be the opinion of many that she has expended her labour and good taste on a work that scarcely deserves such flattering attention. To obtain a wide circle of readers, an historical romance must illustrate events and characters in which those to whom it is presented take an interest. "Lichtenstein" is a story of the struggle between Duke Ulric of Würtemberg and the Swabian Confederacy, commencing with the spring of 1519. It would be difficult to point to any passage in European history about which educated English people care less. The novel itself is not a bad specimen of its class; some of the scenes—such, for instance, as the banquet in the Town Hall of Ulm, and wedding-feast in the castle of the Dukes of Würtemberg—being managed with much skill and power. In opposition to Ulrich von Hilteln's "Philippica in ducem Ulricum," Duke Ulrich is softened down into a very benevolent gentleman-like fellow,—just the reverse of what we have been taught to regard him. The heroine, Marie, and her old attendant, Frau Rosel, are well managed; but the men of the drama all want life and distinctiveness. George von Sturmfelder and his associates make one think rather of the "men in armour" at a Lord Mayor's show, than of knights riding forth to battle clad in mail. After the marriage of George von Sturmfelder and Marie, the story is very inartistic, and lags painfully.

OUR LIBRARY TABLE.

Judge Lynch (of America): his two Letters to Charles Dickens upon the Subject of the Court of Chancery. (Hall, Virtue & Co.)—The Author (a retired merchant) lately wrote or sent two rambling letters, wherein he abused the Court of Chancery, and somewhat unreasonably called upon Mr. Dickens to deal with the present state of that Court in his tale, which is just published, the action of which is laid during the first French Revolution! "Judge Lynch" assumes that these letters have found their way to the waste-paper basket, and no one who reads them in the present pamphlet can doubt the correctness of his view on this point. We must not be supposed to doubt the necessity of a reform in the mode of taking evidence in Chancery, which is the point intended to be enforced in these letters. We sincerely pity the author's "wife's sister's husband's cousin" who is in "the fangs of the Court." We also pity the author's correspondents.

Rights and Wrongs: a Manual of Household Law. By Albany Fonblanque, jun. Esq., Barrister, Author of "How we are Governed." (Routledge & Co.)—This book is intended to convey a general knowledge of the rights of British subjects in an untechnical and familiar style. The Author disclaims for it all claim to the name of a law book, the object being to assist persons in avoiding litigation, not to give them help when engaged in it. The most difficult and important point in such a work is to discriminate accurately between those parts of our law on which the public require information, and those on which it is the happy privilege of lawyers alone to enter. On this point the Author has shown considerable discernment. He has obviously bestowed much care on the work, and we think it will prove useful.

The Wanderings of the Clerical Eulyses: described in a Narrative of Ten Years' Residence in Tasmania and New South Wales, &c. By the Rev. T. Atkins. (Printed for the Author.)—The writer of this volume is manifestly vain and eccentric. He has been up and down the world a good deal,—in Van Diemen's Land and New South Wales, at Norfolk Island and Moreton Bay, at Calcutta, Madras, and Cape Town. He has officiated as a convict chaplain, and proclaims himself "of Protestant, Evangelical, and Catholic principles." His book is made up of little more than gossip, mixed with an astounding leaven of revengeful and censorious personality. We cannot say that much edification is in store for any follower through the pages of his narrative of "The Clerical Eulyses."

Echoes from the Harp of France. Originally published by Monsieur G. S. Trebucien, at Caen, in Normandy. By Harriet M. Carey, of Rozel, Corresponding Member of the Imperial Academy of Sciences, Arts, and Belle Lettres of Caen, Normandy, and Authoress of "Merry Evenings for Merry People," "Matilda of Normandy," &c. (Saunders, Otley & Co.)—Della-Cruscanism is not dead;—but liveth, apparently, at Caen (which we were paternally told, is in Normandy), and Madame H. M. Carey is a corresponding Priestess. We must forget to laugh at Lady Miller's Bath-Easton Vase, and at the "Rhymes on a Buttered Muffin," twined off by a Duchess of Northumberland, when such a book as this can be published in 1860, with its prefacings and its complimentings,—here a Muse, there a Grace, everywhere a Genius. Why bring over such treasures from Caen, "in Normandy"? Why expose its "Belle Lettres" to the common light of Conduit-street? Mrs. Carey is evidently an amiable woman, who has respect for that which is good, and affection for the traditions of old times and foreign parts. Caen, too, is a town to impress all English folk in no common degree, and to grow upon every one more serious than a Brummel (who dwindled out of dandy life as Consul at Caen), with a spell in which there is no harm—much charm. But Mrs. Carey's coronation at Caen will hardly accredit her as a *Corinne* or a *Clemence Isaure*, in the land of Cockayne.

Hadassah: Sketches in Palestine; or, Jews, Christians, and Heathens Eighteen Hundred Years Ago. By S. S. Jones. (Wertheim & Macintosh.)—A florid, devotional, dreamy tale of the early

Christians, the author announcing herself as having laboured to collect "the golden threads of Truth," and to produce a panoramic representation "correct, as well as beautiful," of ancient Palestine. The story commences in the year of the Crucifixion, and is, throughout, suffused with sermonizing the most amiable and monotonous possible.

The Historical Numismatic Atlas of the Roman Empire. By Peter Whelan, Numismatist.—A series on one sheet of 216 obverses of Roman coins, giving in outline the heads of the potentates, surrounded by the legends as they are found on the most perfect types. The lower part of the sheet is occupied with a table of chronology, and indications of the various sizes and value of the coins. The likenesses of the different countenances are very faithfully preserved, and the style of outline, for this class of antiquarian illustration, is unusually firm and distinct.

Jesuitism: being a Review of the Comte de Montalembert's Treatise, 'L'Avenir Politique de l'Angleterre.' By W. Brewer. (Brewer.)—The enterprise of Mr. Brewer is to show, as a page printed in blood-coloured ink sets forth, that "three millions six hundred and thirty-eight thousand and thirty-two Christians" have been, in various times and countries, "racked, flayed, scalped, disembowelled, beheaded, drowned, tormented, burnt, starved, poisoned, hanged, and crucified," by the religious ministers of Rome. We anticipated from this Preface a book of anathemas, boiled up with anecdotes of the rack, whipping-post, stake, and gibbet, and were not disappointed. Mr. Brewer tells us an old story, omitting all murders that are not "verified historically," and doing, we should think, but slight service to his opinions.

The Rifle Movement, Invasion, Panic and Reform still hold their course in the world of pamphlets. Here are *A Few Words by a Centurion on the Military Organization of Great Britain* (Ridgway),—*How to Repel Invasion: the Rural Police of England an Auxiliary to Rifle Corps*, by E. Hardy (Hardwicke),—*On the Necessity of a more effectual System of National Defence*, by the late Earl of Selkirk (Hatchard),—*A Plea for the British Soldier*, by Fairplay (Stanford),—*Regulars and Volunteers: Who Shall Defend England?* by a Civilian (Ridgway),—*The Volunteer Movement: its Progress and Wants* (Macmillan),—*Manual of Rifle Volunteers: their Duties, Privileges, Exemptions*, by a Clerk of Lieutenantcy (Stanford),—*Reform, Universal Suffrage, Ballot*, by C. H. Elsley (Ridgway),—*An Argument for Complete Suffrage*, by W. E. Adams (Truelove),—*True Reform; or, Character a Qualification for the Franchise*, by Sir J. Maxwell (Hamilton),—*Indignant Rhymes, addressed to the Electoral Body at Large*, by an Ill-used Candidate,—*The State of Parties; being an Analysis of the Present Parliament* (Clayton),—*Life-Preserving Ships: a Broadside for the Admiralty* by J. Clare (Horsell),—and *The Shipping Question*: W. S. Lindsay answered by G. Seymour (Seymour).—Then we have *The British West Indies and African Immigration*, by A. Whiteman (Richardson),—*A Voice from the Tomb of the late East India Company*, by J. Cook (Richardson),—*Ireland and Italy*, by J. P. Hennessey (Richardson),—*Canada, 1849 to 1859*, by the Hon. A. T. Galt (Hardwicke),—*Some Remarks on Our Affairs in China* (Ridgway),—*Spain and the War with Morocco*, by O. C. D. Ross (Ridgway),—*Spanish Certificates*: Statement of the Position of this Question (Baily),—*Cracow in 1845 and 1860* (Ridgway),—*The Congress and the Cabinet*, by the Marquis of Normanby (Murray),—*The New Anglo-French Alliance and Present Political Situation Considered* (Murray),—*Europe before and after the Peace of Villafranca*, by C. Szabad,—No. I. *Practical Social Science. War; its Objects, its Patrons, and its Influence*, by "Lex Naturae" (Richardson),—*Principle versus Precedent* (Harrison).—Educational pamphlets comprise *Education Crisis in Ireland*, by J. W. Kavanagh,—*The Educational Condition of Scotland*, by the Rev. W. Fraser (Stewart),—*Second Annual Report of the University of Oxford* (Parker),—*Political Economy as a Branch of General Education*, by J. E. Cairnes (Parker),—*On the Primal Language of Man and on Alphabetic Writing*, by J. Tudor (Bos-

worth),—*Further Thoughts on English Prosody*, by Lord Redesdale (Parker),—and *The Relations of Professional to Liberal Knowledge*, by F. W. Newman (Bradbury & Evans).

LIST OF NEW BOOKS

[ADVERTISEMENT.]—Dr. DAUBENY'S LECTURE ON
SEWAGE will appear in THE GARDENERS' CHRO-
NICLE and AGRICULTURAL GAZETTE of THIS DAY.

[ADVERTISEMENT.] — CHRIST BLESSING LITTLE CHILDREN. — Proposals for the Publication, upon an entirely new plan, of the marvellous Line Engravings by Mr. J. H. Watt, after the well-known picture by Mr. Eastlake, R.A., "Christ Blessing Little Children"; an arrangement which will enable any Subscriber for a Fifteen-guineas Artist's Proof, to obtain this first and most intrinsically valuable state of the Plate, virtually free of cost. Particulars on application to DANIEL & SON, Lithographers to the Queen, 6, Gate Street, Liverpool, Inn Fields, London.

THE IMPUTED SHAKSPEARE FORGERIES

Mr. J. Payne Collier's Reply.

Maidenhead, Feb. 14

AFTER a delay of more than seven months, Mr. N. E. S. A. Hamilton, as the mouthpiece of the Manuscript Authorities of the British Museum, has published his pamphlet against me. I began to be almost afraid that it would not appear at all, or at least during my life, while I could vindicate my own conduct and character; for, at the age to which I have arrived, no man can calculate upon having much time to spare. I am thankful for my continued health, and for the non-impairment of any of my faculties, if only because I am thus able to meet, and, in most important particulars, to confute, the various calumnies with which I have been assailed.

The manner in which I have been pursued, especially since I committed the great offence of discovering the Corrected Folio of Shakespeare's Works 1632, only shows how small a reputation in art

inferior department of literature is sufficient to secure the bitterest hostility. That hostility reached its climax when a noble and learned Lord did me the honour to address to me a small lucubration on the legal acquirements of our great dramatist. Lord Campbell's letter to me appeared in the beginning of 1859, and in May of that year, Sir Frederic Madden procured the loan of the *Perkins Folio* (so I shall hereafter call it for the sake of brevity) from His Grace the present Duke of Devonshire.

Having obtained it, Mr. N. E. S. A. Hamilton, one of Sir F. Madden's junior assistants, "seized the opportunity" (his own words) of subjecting the volume to the strictest examination. In this undertaking he was avowedly aided by Sir F. Madden and by Mr. Maskelyne, of the Mineral Department, who brought for their use a microscope bearing the imposing and scientific name of the Simonides Uranius. They must give me leave to say that they applied to the book even a more powerful moral magnifier, which too many literary antagonists have at their command.

The result of this and other scrutinies (from which it should seem I was purposely excluded) has been the tract now before me, which, by re-prints and by various other expedients,* has been swelled to the bulk of 155 pages, and which I take the present mode of answering, in some haste, in order to counteract pre-judgment by those who are not acquainted with many of the real facts of the case. Excepting, however, in its unimportant Appendixes, Mr. Hamilton's 'Inquiry' contains little beyond what he inserted in his letters printed in the *Times* as long since as July last.

Those Letters could not fail to attract much public attention, and as it was urged, among other things, that my account of the purchase of the Perkins Folio was "highly unsatisfactory," it seems to have met the eye of the Principal of New Inn Hall, Oxford, who, by his own testimony, was fortunately able, in all essential particulars, to confirm my statement. I bought the book of Rodd, the bookseller, in 1849, for 30s., not being then aware, nor till long afterwards, that it contained a single MS. note. The implied, almost the expressed, imputation was, that in 1849 it was actually without notes, but that I, being skilled in the imitation of old writing, had subsequently inserted them, and had passed them off as ancient emendations of the text of Shakespeare. It so happened, that just after I had left Rodd's, and had secured my purchase by paying for it, leaving the volume to be sent home, the Rev. Dr. H. Wellesley entered the shop, looked at the book, and seeing the MS. notes, which I had not seen, wished to become the possessor. Rodd informed Dr. Wellesley that the old folio had been already sold for the very price I had given for it; and it was mentioned to me in August last, that Dr. Wellesley had openly stated this circumstance. I therefore took the liberty, though a perfect stranger, of writing to Dr. Wellesley for such particulars as he could recollect after the lapse of about ten years. He kindly lost no time in replying to my note, dating from his rectory at Woodmancote, Sussex; and if my account of the mode in which I obtained the Perkins Folio have been "highly unsatisfactory" to my enemies, it may be reasonably doubted whether Dr. Wellesley's substantial confirmation of that account will be more acceptable. It is as follows:—

"Woodmancote Rectory, Hurstperpoint"

August 13th, 18

August 15th, 1850.

"Sir.—Although I do not recollect the precise date, I remember some years ago being in the shop of Thomas Rodd on one occasion when a case of books from the country had just been opened. One of those books was *an imperfect folio Shakespeare, with an abundance of manuscript notes in the*

* One of these expedients has been the occupation of no fewer than twenty-two pages with the Old Corrector's emendations of 'Hamlet,' all that were really important having been pointed out eight years ago. What bearing this useless repetition can upon the question of authenticity it would puzzle abler men than Mr. Hamilton to explain. His real object was only to prove my omissions; but I purposely excluded many merely literal errors and changes, which Mr. Hamilton thinks worthy of record. This is a testimony in favour of the Old Corrector which I little expected.

margins. He observed to me that it was of little value to Collectors as a copy, and that the price was thirty shillings. I should have taken it myself; but, as he stated that he had put it by for another customer, I did not continue to examine it, nor did I think any more about it, until I heard afterwards that it had been found to possess great literary curiosity and value. In all probability, Mr. Rodd named you to me, but whether he or others did so, the affair was generally spoken of at the time, and I never heard it doubted that you had become the possessor of the book. I am, Sir, your faithful and obedient servant, H. WELLESLEY."

"To J. P. Collier, Esq."

I apprehend that the above note will at once put an end to the discreditable insinuations (if they amount to no more) that I am the real author of the MS. notes in the Perkins Folio. They were all in the margins of the volume when it came into my hands in 1849, although, from causes I explained, I was not aware of their existence till some time afterwards. When I wrote the Preface to the second edition of my "Notes and Emendations," octavo, 1853, I felt satisfied that I should be able to carry back the history of the book nearly half a century earlier by the evidence of a gentleman of the name of Parry, who, on seeing the facsimile which had fronted the title-page of the first edition of 1852, had instantly declared that he recognized the handwriting of the MS. notes, and that the very book containing them had been in his possession very many years before. It is needless here to repeat the particular contents of my Preface, which I showed to Mr. Parry before it was printed off, and which he entirely approved. Owing to the late date at which I had heard of his recognition of the volume by its notes, and to a slight accident which had befallen him, I was not able to exhibit to him the Folio itself until after the Preface had been worked off; but I distinctly state, in the most positive manner, that very soon after it was so worked off I took the Perkins Folio with me to St. John's Wood, where Mr. Parry resided, and showed it to him, both inside and outside. I met him coming from his house, and, owing to his temporary lameness, he was walking with a stick (not with sticks, as Mr. Parry states, and least of all with crutches, as Mr. Hamilton wishes to make out), which stick I held for him, while he looked at the volume I had brought: he turned over the leaves in several places, and I am very sure looked also at the cover, and returned the Folio to me, while I handed him back his stick. Upon these points I cannot be mistaken, though Mr. Parry seems to have forgotten them (he is a man of about my own age, and I heartily wish that his memory were as good as mine), and within a very few days after I had seen him I made the following memorandum, which I now extract from the margin of my own copy of "Notes and Emendations," 8vo, 1853:

"I afterwards showed him [Mr. Parry] the book itself, and having looked at it in several places, he said, *This was my book: it is the same, but it has been much misused since it was in my possession.*"

This note was inserted about seven years ago, and I cannot be more sure of anything than of the correctness of the information it contains. I impute no blame to Mr. Parry: I have no personal acquaintance with him beyond what I have stated, but I believe him to be a man of honour and probity, and he is known to persons for whom I have the highest respect and esteem. When he went to the British Museum and saw Sir F. Madden, Mr. Hamilton, Mr. Maskelyne and others, he may have become confused, and they may have passed and re-passed the different folios of Shakespeare before his eyes until he did not remember which edition had been his own: to me he always said that his annotated folio was of the date of 1632. Several living members of my family (to say nothing of the dead) can prove that, when I returned from St. John's Wood, I said that I had seen Mr. Parry, and that he had recognized the Perkins Folio as an old friend.

However, independently of Mr. Parry's evidence, which would have traced the MS. emendations to the very commencement of the present century, Dr. Wellesley's note establishes beyond dispute that

they were in the volume when I purchased it of Rodd, in 1849.

A great deal has been said about pencil marks, and here again my enemies have been so charitable as to assign them to me. Mr. Hamilton, in his "Inquiry," has given a fac-simile of some that best answered his purpose, and in a manner that best answered his purpose. I never saw them, and they were never seen by anybody (not even by the lithographer who made for me no fewer than nineteen fac-similes from every part of the book) until the Perkins Folio had found its way to the British Museum. There, and there only, they originated, I mean of course the discovery of them; and Mr. Hamilton and his friends have displayed wonderful ingenuity in construing, what they often admit to be mere specks and points of plumbago, into continuous lines and even into complete words. It is enough for me to assert, most unequivocally, that I never introduced one of them; and it is singular that the late Duke of Devonshire, whom I have seen day after day looking over the emendations, and in the assistance of my eyes and spectacles, never once observed that they existed.

But the Manuscript Authorities of the British Museum have proceeded with their eyes open; they, indeed, in some respects, have had eyes where other folks are blind, but they have not attended to the warning given by those who were not so bent on making out fraud or imposition that they were only discovering a mare's nest. The truth seems to be, that latterly they have begun to feel that they have little chance of proving their accusation. Hence much of the delay that has occurred in the publication of their pamphlet, to which such a dignified shape has been given: they have been hunting in every direction, and searching in every hole and corner, for something to support and bolster up their falling accusation. They have gone back, not only ten, but twenty, thirty, and almost forty years, to find scraps of information that might lead to the supposition that I was not always as scrupulous as could be wished in my literary dealings. There is not an atom of foundation for any such imputation. I have always been a hardworking man, and I have sometimes been employed upon what, if I could, I would have avoided. For many years I seldom went to bed until other people were rising, and how much I have worked gratuitously for friends and Societies I need not say. Do people think, then, that I have had time, not only to acquire one form of old writing, but many, to manufacture inks and secretly to practise all the arts of imposition? I never tried it in my life, but I am confident it is no such easy thing to imitate even one kind of old writing, much less to imitate many. I have had too much to do with my own plain round English hand (from which I never, even for a playful purpose, attempted to vary) to be able to devote my time to the manufacture of public or private documents, and, as in the case of the Perkins Folio, to fill a volume of about a thousand pages with innumerable notes, to say nothing of changes of punctuation in tens of thousands of places.

Neither have I ever enjoyed facilities absolutely necessary to such elaborate trickery. In five out of the eight houses I have occupied, since I married forty-five years ago, I never had a study to myself: my wife, children and servants were too numerous to allow of it. The common eating-room was therefore my common writing-room; and when I have had a study, I defy the world to show an instance in which I ever turned the key of the door to prevent intrusion: everybody was admitted at all hours. I had no secrets: my wife opened and read every letter I received; and in my study was always kept a chest of drawers to which the family had constant access for some of the most ordinary requirements of a household. Therefore, upon nobody could this charge of forgery against me have come with more astonishment than upon my children; and if my wife had lived, I think it would have killed her to have known that such a base accusation was kept hanging over her husband's head for about eight months, when she was well aware that it could be refuted in an hour.

Upon this point I will trust myself to say no more; but I will just notice briefly the supple-

mental and subsidiary charges made against me, in order to give some slight plausibility to the accusation that I am myself the author of the pen and pencil emendations in the Perkins Folio.

First and foremost come what Mr. Hamilton without scruple ventures to call "the Bridgewater Shakespeare Forgeries."‡ Surely this is begging the whole question: they may be forgeries, but I do not believe that they are so. I never made them; but I found them in 1835 among Lord Ellesmere's manuscripts. I was, it is true, alone when they came to my hands; but his Lordship had been in the room only a few minutes before; and the moment I had ascertained what they were, I carried them to him in the Upper Library, and at his instance read them to him. His Lordship desired me to copy them: I did so, and carried the originals and the copies to him. I left them with him; and on the next day, or on the day after, I overtook him going into Bridgewater House: he told me that he had just seen Mr. Murray, who had said that, if I would put the documents into shape, and write an Introduction to them, he would give me 50*l.* or 100*l.* (I think the former was the sum) for my pains. I declined the offer at once, saying that I could not consent to make money by what was his Lordship's property. Lord Ellesmere, with his usual generosity, replied that the documents were as much my property as his, for I had found them, and, but for me, they might not have been discovered till Doomsday. Still I declined, but said that I should be happy to print them for myself, and as presents to my friends, if I were permitted. "Do as you like with them," said his Lordship; and, in a manner, forced them into my hands, adding, "consider them and treat them as your own."

I hastened with them to Rodd's, and he and I examined them carefully: it was at first agreed that they should be printed, and that Rodd should sell as many as would pay the cost; but I afterwards altered my views, and only a very few copies got out in the usual manner.

Here I may be allowed to state, as it is in some sort necessary for my own vindication, that, until I prepared my first edition of Shakespeare, in 1843, I never made a single farthing by anything I wrote regarding our great dramatist. Everything was printed at my own expense, for presents, or at the expense of Societies, to which I belonged, for the use of the members. Thus I was entirely out of pocket for my three tracts,—"New Facts," "New Particulars," and "Farther Particulars"—and, in the whole, I spent more than 100*l.* in the illustration of Shakespeare's Life and Plays. A weekly critic has done me only justice when, some time ago, he remembered that, but for the firm resistance of the Council, I should have presented the first edition of my "Notes and Emendations" to the Shakespeare Society. The late Earl of Ellesmere and the late Duke of Devonshire both knew that I was not of a mercenary or fraudulent turn; I laid out large sums for each of them: and they never expected from me receipt or memorandum.

My "New Facts" consisted mainly of what Mr. Hamilton designates as "the Bridgewater House Shakespeare Forgeries." He adduces little or no evidence to prove them so; he is satisfied with his own *gratis dictum*; but I doubt whether other people will be quite as easily contented. I had the documents in my possession for many years unmasked for; but one day Lord Ellesmere either wrote to me, or told me, that he had heard their authenticity questioned, and he spoke of Mr. J. Wilson Croker as an unbeliever. His Lordship, therefore, requested me to send them to his house; I did so, and expressed my satisfaction that he had

‡ I discovered twenty years ago some MS. emendations in a copy of Shakespeare, folio, 1623, in his Lordship's library, and these are now brought against me, and charged as in the same handwriting as the notes in the Perkins Folio. I deny it on my own authority, and on the authority of the present Earl of Ellesmere, who recently wrote a note to a gentleman of my acquaintance containing these words:—"There is no pretence whatever for saying that the emendations in the Perkins Shakespeare are in the same handwriting as those in my first folio: on the contrary, except as they are (or profess to be) of the same period, they are quite different." His Lordship kindly added, that I might quite use, if I pleased, the result of his observations.

XUM

resumed the possession of his own papers. When I saw his Lordship next, a few weeks had elapsed, and he informed me that in the interval the documents had been "tested"; but he did not say by whom, nor in what way; merely adding that he was quite satisfied. Mr. Croker, at a subsequent period, told me that he had been convinced by the inspection, and Mr. Hallam, whom I met one day at dinner while I was one of the Vice-Presidents of the Society of Antiquaries, gave me the same assurance. A year or two subsequently the Earl of Ellesmere did not think me unworthy of the appointment of Secretary to the Commission on the British Museum.

I cannot state exactly at what date it occurred; but another paper subsequently turned up at Bridgewater House, which Lord Ellesmere insisted that I should retain, as a sort of justification of my own opinions. It was partly in the Italian handwriting of some scribe of the day, and partly in that of Sir George Buck, Master of the Revels to James the First, and signed with his name; stating that the Players of the Blackfriars required too much by 1,500*l.* for their property in the Theatre there, which the Crown or the City of London wished to purchase in order to abate the real or supposed nuisance.

Of all these documents what has usually been called "the H. S. Letter" has attracted most attention. H. S. has generally been taken as the initials of the Earl of Southampton, and most probably they were so. I need not describe a paper which has since been printed in every Life of Shakespeare; and I only particularize it that I may mention that a fac-simile of it was made not very long after the formation of the Shakespeare Society, by Mr. Netherclift, sen., the most able as well as the most experienced artist in that department that I ever knew. He assured me at the time that, in his judgment, the original was a genuine document, and within the last few weeks, at my instance, he has, upon again inspecting all the documents, renewed this expression of his conviction. Subsequently, that is to say, about the year 1848 or 1849, the other "Bridgewater Shakespeare Forgeries," as Mr. Hamilton pleases to term them, also went through the hands of Mr. Netherclift, for the same purpose; and, in order that nothing might be omitted, he added, at my instance, a separate sheet of the water-marks of the paper on which each had been written.

Surely, if I had been conscious that all were forgeries, it is not likely that I should have placed them, without the slightest scruple or control, in such skilful and knowing hands.

Another point may also here properly be noticed. I sent copies of all the fac-similes to the Rev. A. Dyce and to Mr. Halliwell, but only of "the H. S. Letter" in the first instance. The Rev. A. Dyce in return sent me a note containing these words:—"The fac-simile has certainly removed from my mind all doubts about the genuineness of the Letter." He, therefore, did not consider it a "Bridgewater House Shakespeare Forgery."

Mr. Halliwell, too, in his "Life of Shakespeare," 8vo. 1848, having introduced a fac-simile of part of "the H. S. Letter," asserts that an inspection of it "will suffice to convince any one acquainted with such matters that it is a genuine manuscript of the period." He adds a reason why, in his opinion, it was almost impossible that it should be a forgery; and, in a note, he subjoins that No. 201, Art. 3. in the Library of the Society of Antiquaries, is a copy of a commission of about the same period, not only marked, like "the H. S. Letter," with the words *copia vera*, at the conclusion, but the whole absolutely written by the same hand. Yet this is one of the documents now "denounced" as spurious.

I must say a few words, and they shall be as few as possible, regarding the MSS. at Dulwich College. Here I am charged not so much with forgery as fraud, though forgery is also coupled in the accusation. A much-decayed letter has been preserved in the Library from Mrs. Alleyne to her husband, dated Oct. 3, 1603, and in one part of it, according to my reading, she mentions having seen "Mr. Shakespeare of the Globe." It is admitted on all hands, that the letter is very rotten, and that portions of it are deficient in this place; but the gist

of the imputation is, that Shakespeare was never spoken of in it, but that I, taking advantage of the defects in the old paper, purposely misrepresented the matter. It is added that for the accomplishment of this fraud, I misread and misrepresented the contents of the letter. Now, inasmuch as the old decayed paper is here indisputably defective, Mr. Hamilton could not possibly know whether Shakespeare's name had or had not been visible when I saw the letter thirty years ago. I may or may not have mis-read some utterly unimportant words, nor does it signify at all, as regards his biography, whether Shakespeare was or was not in Southwark on the 3rd of October, 1603; but I assert most distinctly, that the name was contained in this part of Mrs. Alleyne's Letter, and a dear and dead friend of mine could bear witness to the fact were he fortunately now alive. Not only did we endeavour to make out the perishing and perished words together, but we actually put the old epistle in a piece of paper for better security, and wrote upon the outside of it, that what was within was especially worthy of preservation.* If that envelope especially disappeared (I have not seen it from that day to this) it may have been thoughtlessly cast aside, or purposely removed. Perhaps it is still in the box with the other papers that came under my observation. Let it not be forgotten that if my object had been to commit the imputed fraud, nothing could have been more easy than for me to have rubbed away a little more of the crumbling paper, and who then could have detected the trick? Instead of doing so, I did my best to ensure that the rotten paper should hold together as long as possible.

Mr. Hamilton also falls foul of other biographical materials which I met with, and which unquestionably exist in the same charitable Institution. One of them is a Player's Challenge, collated by Mr. Halliwell, and printed by him in 1848, as a genuine relic, of the same kind as several others that have come down to our time. Another is a sort of assessment to the poor of Southwark, dated the 6th of April, 1609, in which Shakespeare appears as a contributor; and surely it is enough for me to say of this document, that it was seen by Malone when I was only seven years old, as he has himself recorded in his "Enquiry," 8vo. 1796, p. 215. At all events I suppose that even Mr. Hamilton will not go quite the length of contending that I was a forger at that early age, when I was only a probationer in "pot-hooks and hangers."

The last of the assailed documents I shall have reason on the present occasion to notice is one which I did not find, but which was found for me, nearly thirty-five years ago, by the father of a very able and learned public servant, now high in the office in which the discovery was made. I was then collecting materials for my "History of English Dramatic Poetry and the Stage"; and for this purpose I had obtained an introduction to Mr. Lemon, then, I apprehend, the principal acting person in the State Paper Office, in George Street, Westminster. He was good enough to institute searches for me among the archives in his charge; and calling there one morning (my memory is perfect on the subject, notwithstanding the lapse of more than a generation), he produced five or six papers, all contributing to my object. I lamented to him that I should not have time to copy them all before the office closed, and Mr. Lemon kindly undertook to get one of them transcribed for me. It was a Petition from the Players at the Blackfriars Theatre, in answer to a remonstrance from the inhabitants of the precinct, mainly against the nuisance of the crowds attracted by the performances, and against the repair of the house. I myself copied part of the representation to which this document was a reply; and when Mr. Lemon returned into the room with the transcript of the Petition, he and I compared the two: he took away the original—which I never saw again—and I the copy of it, which I inserted in my "History," sending to the printer the very sheet which Mr. Lemon had given to me. I should have had it in my possession to this day had I not, when I returned into the country, got rid of all my "waste,"

* My confident belief is, that we showed the letter and Shakespeare's name to the Master or to the Librarian of the College of that day.

—consisting, among other things, of every proof and piece of "copy" of the works in which, up to 1850, I had been concerned.

Such is the history of this Petition of the Players at the Blackfriars, as far as I am acquainted with it. I understood that while the public archives were in a course of removal from Great George Street to the new State Paper Office it was mislaid, and was not recovered until some ten or twelve years ago. If, therefore, it be a forgery, it was executed before my time, for until that period I did not even know where the State Paper Office was. Mr. Hamilton is more than half inclined to treat as an imposition another highly curious document, printed for the first time in my last edition of "Shakespeare" (8vo. 1858, Vol. III. p. 214); but really he ought to inform himself better regarding our public muniments before he scatters his imputations.

I humbly hope that all but my enemies will be of opinion that I have cleared myself reasonably well from all suspicion of guilt, and especially from any discreditable connexion with the emendations in the Perkins Folio. The Rev. Dr. Wellesley knows that they were in it when I bought the book. I could have no motive for assigning them to anybody else, if I were really the author of so many invaluable changes; they would do the utmost credit to any editor, and would have made his fortune as well as his fame. Why, then, should I foist them into an old folio when they would have most importantly benefited myself and my family? The charge is ridiculous. All editors of Shakespeare since 1852 have been, more or less, indebted to them: several have adopted them, most grudgingly to be sure, but they have been compelled to admit them. The Rev. Mr. Dyce, the latest editor (myself excepted), in spite of his frequent, merely dogged, adherence to the exploded text, without a single reason offered, has allowed, under his own hand, that not a few of the emendations are "so admirable that they can hardly be conjectural." He must pardon me for once more employing his very words, for they so forcibly express my own convictions, and indeed almost go beyond them, that I cannot refuse myself the satisfaction of quoting them whenever an occasion fairly presents itself.

Of Mr. N. E. S. A. Hamilton I know nothing until I saw his accusatory epistle in the *Times* of the 2nd of July last; but according to the specimen before me, he does not seem very well qualified for the office of a literary detective: he speaks on behalf of himself and "his colleagues," but I cannot believe that all of them feel anything like full reliance on his championship. For myself (*med culpā*, perhaps), I never even heard of him; and the first moment I was informed that he was attacking me, I expressed my astonishment that the Manuscript Department of the British Museum had entrusted such a cause to such obscure hands; and, I own, that I not very judiciously added the corrosive couplet of the satirist,—

Some creatures are so little and so light,
We hardly know they live, until we bite.

—I did not wonder, therefore, that he should eagerly have "seized the opportunity" of obtaining notoriety, rather than distinction, by aiming, without the slightest notice, a deadly blow at the character of a literary labourer, who has spent more than fifty years especially in the study of his native language and of his native writers.

From Sir Frederic Madden, however, with whom I have been acquainted for more than thirty years, with whom I have often corresponded, and with whom I have exchanged books, I looked for rather different treatment. It is true that in a note to me, on a different subject, in November last, he mentioned, only incidentally, his wish to see the Perkins Folio. I answered the other points of his communication; but this I postponed, merely because the present Duke of Devonshire was then in Lancashire, and because I hoped that when he returned to London, he would intrust the Perkins Folio to my hands (which had gratefully presented it to his noble, condescending, and most generous predecessor), and that I should thus be able myself to convey it to the British

Museum and show it to Sir F. Madden.^t In the mean time his Grace, the present Duke, had confided to my care the preparation of the facsimile of the 'Hamlet' of 1604, and Sir F. Madden's slight expression of a desire to inspect the Perkins Folio escaped my memory. I never dreamed that Sir F. Madden would consider this trifling neglect as a personal offence, especially after he had got over the fact, which I was told he had once taken seriously, that I had not, in the outset, solicited his opinion as to the real date of the emendations. On their positive and intrinsic value, the authorities of the British Museum (and I am not surprised at it) do not, according to Mr. Hamilton, pretend to an opinion. On this point, therefore, I may confidently refer them to the Rev. A. Dyce.

J. PAYNE COLLIER.

SIR WILLIAM NAPIER.

It may be true, since the poet affirms it, that the pleasant vices of individuals are converted into retributive scourges; but it is certain that they also form the sources of considerable profit to society. If it had not been for two desperate old gamblers, maternal and paternal ancestors of the Napiers—Charles, of Scinde, and William, the soldier and historian of the Peninsular War—there would have been an orator, a patriot, and several heroes the less in the world's history. The two gamblers in question were the Duke of Richmond, natural son of Charles the Second and a French woman, and the Earl Cadogan. Between these two men there was a gambling debt which could not be acquitted, till a happy thought struck the noble sires. The Duke had a son, the boy Lord March,—Cadogan had an angelic little daughter, Lady Sarah. It was determined that a marriage between the two should settle all differences. Young Lord March's comment on seeing the pretty child was, "What a dowdy!" and he refused to carry out the family arrangement concluded by the respective sires. But it was strongly impressed upon him that he must be a good boy, and go and be married; and the two children were espoused accordingly. They were forthwith separated; and the strapping bridegroom was sent to school and dissipation on the Continent, where a "run" of four or five years caused him to forget the little bride that had been brought to him from the nursery.

He returned to London a handsome young fellow,—and on the very day of his arrival commenced a gay bachelor career by going to the theatre. There he was fascinated by the extraordinary beauty of a young lady, whom, in a very few minutes, he discovered to be no other than his young wife. The briefer the wooing! The errant bridegroom carried her triumphantly home,—over which an atmosphere of happiness descended, and where the wife was voted supreme and permanent idol,—for she was good and beautiful to the end.

Of this marriage came, among other children, three daughters, remarkable for their personal charms, their happily directed self-will, and for the sons of whom they became the mothers. The first, Lady Caroline Lennox, was destined for a husband of high quality; but she loved Henry Fox. To frighten the nobler admirer she shaved off her eyebrows. The simpler lover was too happy to carry her off without them, knowing they would grow again, or not caring, if they would not; and of that union was born Charles Fox.

The second sister, Lady Emily, married in less romantic fashion,—but she had a son, famous alike in romance and in reality,—not quite such a hero perhaps as the former has made him, but still a man of mark and of misfortune—Lord Edward Fitzgerald.

The third daughter, Lady Sarah, was the heroine of private theatricals at Holland House, where she entranced old and young beau by her matchless

beauty and her graceful inexperience. The bewitching spectacle she presented, when making hay in a field near the house, as the young Prince, afterwards George the Third, rode by, so shook his heart that he became wildly enamoured, and is said to have made her an offer, which she is said to have accepted. If so, the course of these young loves was not a smooth one; and at the King's wedding Lady Sarah did not appear as his bride, but behind her! She was one of the "maids" charged with the care of her rival and her Queen.

Soon after this event, however, Lady Sarah enacted the principal part in a similar drama, and became the wife of Sir Charles Bunbury. When she was that Baronet's widow, in mature years—between thirty and forty—but still very beautiful, she married the Hon. George Napier. Of this union were born the two brothers, Charles and William, men who loved each other deeply; both of whom possessed bold hearts, strong intellects, rare endowments of mind and body, and a mine of crotches, which they stoutly worked,—sometimes to profit, at others with results common to those who rashly engage in mining speculations.

One of their harmless conceits was that a sort of feud existed between the Royal Family and that of Napier, on account of their mother's marriage; as if she who had won the affection of a King was not to bestow her own on an honest man. This feeling is most apparent in the letters of Charles to his mother in her old age. He evidently looked upon the good people on and about the Throne as *parvenus*. The condescending familiarity of the Prince Regent towards him at a levee was very much to his distaste. He, the younger man, ridiculed the Regent as a foolish old fellow. Who will readily forget the strange scorn of him scattered through that letter where he speaks of the Prince with a "Marry come up, my dirty cousin!"?

But, on the other hand, who is disposed to remember, with unkindness of feeling, the humours of the Napiers, now that both these brothers are dead, and William has so recently departed from among us? The latter was especially a man favoured by fortune as well as by his noble head and heart. He was born at a period when the exigencies of war demanded boys, and he lived to have leisure to make splendid record of the great struggle in which he bore a part. Ledgers and such like coil, said old episcopal Robert de Bury, are the proper books for tradesmen to write; but it is only given to princes and warriors of pure blood to make war and describe it too. The old Durham prelate had a sort of idolatry for Cesar with his Commentaries. Either apart from the other would not have been valued by him at a peppercorn. He loved a man of good race who could enthrall with his pen as well as assail with his sword. Sir William Napier he would have enfolded in his paternal arms.

Threescore years ago, the spirited boy of fourteen "went at it," an ensign, quietly and orderly, and unquestioningly,—fulfilling his duty, like the soldier in Scripture. His chance for distinction first opened on him when Moore, with the immortal 52nd at Shorncliffe, formed the nucleus, to which were added the 95th and the 43rd, in which young William Napier served, and other regiments which, in their combination, formed that glorious Light Division whose deeds have never been surpassed, if ever equalled, since the time when the Persians of old first drew up in line upon a battle-field.

When Moore was instructing his Light Division how best to meet our then threatened invasion, and teaching assiduous young officers, like William Napier, how to become generals, the camp of instruction was often visited by Pitt, with his regiment of Kentish Volunteers, of which that meek Lord Warden of the Cinque Ports was the Colonel. Moore used to say that if an enemy landed there, Pitt and his Kentish heroes should occupy a hill in the rear, and there see how the Light Division would repel the invaders from the lower ground. William Napier here learned how to emulate the skill and the banter of his chief, and he turned both qualities of instruction to account when he went with the Division to the Peninsular War. A French King said of Spain that it was a country where a small army might soon be beaten, and

a large one soon be starved. Of fighting and famishing the British Army there had its share—of fame, too, and of triumphs the more glorious as they were the more difficult of achievement. In these triumphs the "Light Bobs" had a splendid share. The 43rd, 52nd and 95th were conspicuous in every battle, helping, with giant's help, to gain a victory, never dispirited under a check, and ever ready to repair any temporary disaster. They are happy, too, in their historian. Sir William has been equal to his theme, and while naturally partial to his own 43rd, never forgetting to make record of the 52nd as the heroic among heroes.

In the record of this arduous War, Sir William corrects the errors of many *lay* writers on the War, among others, of Sir Walter Scott, whose faults in this matter were those of a writer of historical novels. On the other hand, Sir William's assertions are not invariably in accordance with the facts. Thus, after the Battle of Vittoria, which settled the question of the French occupation of the Peninsula, the Earl of Wellington issued a hasty and angry decree, in which the victors were stigmatized as disorganized plunderers, unready to extend their triumphs, and a reproach to their leaders. In other words, Sir William substantially repeats this censure; but the evidence of Larpen is here of value, for that active official was in Vittoria when the alleged plunder by the English was supposed to be going on, and the following is the detail of what he witnessed:—"We passed through the town, at the further side of which we stopped, at a very curious scene. The French so little expected the result, that all their carriages were caught and stopped at this place. Three of King Joseph's, those of the generals, the paymaster and his chest, the *Casa Real*, and the wives of the generals, all flying in confusion,—several carriages upset, the horses and mules removed from them, the women still in their carriages, and the Spaniards, a few soldiers, and, principally, the common people, beginning to break open and plunder everything, assisted by a few of our soldiers. Upon the whole, our people, I fear, got but little of the plunder, except by seizing and selling a few mules." This disposes of the general charge,—and as to the special one, of unreadiness to follow up the victory, Capt. Moorsom, in his history of the 52nd Regiment, has recently shown, by almost an hourly account of its movements, that it, with the Light Division, were up, ready, and as active as ever "within thirteen hours after they had bivouacked," on the night in which the battle ended.

After the conclusion of this War, Sir William continued to serve with the 43rd, of which he was the Lieutenant-Colonel at the time of his death. Full sixteen years were occupied by him in writing the narrative by which his name, the great struggle, and the giants who fought it out, will have a perennial fame. In this history his many sense of honour leads him to render a measure, full and running over, of justice to the bravery and skill of our adversaries. In this he furnishes a fine example to the historians on "the other side." He, indeed, has no side but that of truth, for whose sake his country's policy is sometimes made to smart. And thus, as honest writer and genuine soldier, he has gone down to the tomb, in the 74th year of his age, secure, in either character, of his immortality of fame.

We have only spoken of the soldier, skilled like Xenophon, both to make and describe war on the grandest scale, in connexion with his brother Charles. Their names go naturally together. But Lady Sarah Napier had two other sons—George, whose name is in the annals of Indian warfare, and Henry, who, withdrawing from the Navy, has addressed himself, as our readers know, to the task of telling the wondrous and varied story of the State and City of Florence.

OUR WEEKLY GOSSIP.

THE most notable feature of an extremely notable Budget is the clause repealing the last and largest of the Taxes on Knowledge,—the Paper Duty. We sincerely trust that Mr. Gladstone will carry the House of Commons with him in this reform. All parties seem convinced of the policy of establishing Free-Trade in thought, and

^t Had I been permitted to do so, or had I been asked by Sir F. Madden, when first he obtained the volume from the Duke of Devonshire, to look at it at the British Museum, in order that I might see if it were precisely in the same state as when I gave it to the late Duke, a great deal of trouble, especially about the pencil marks, might have been saved. But then Mr. Hamilton would have been deprived of the opportunity, which he "seized," of making a book and bringing himself into temporary notice.

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in news. We should hope that no Whig or Tory—more especially no literary Chancellor of the Exchequer, past or present—will be found to brand his party with the shame of opposing a scheme for the enfranchisement of human intelligence.

We have heard, on good authority, that the Trustees of the British Museum, at a meeting on Saturday last, resolved the question of removal to South Kensington. If this be true, the new building for the Collection of Natural History may be commenced forthwith. The Gardens of the Horticultural Society and the collections of the nation may be brought near together, to the great advantage of both, in a very short time.

The President of the Royal Society has issued cards for two receptions at Burlington House, on Saturday, March 3, and Saturday, April 21.

An amateur performance, having a side of literary as well as dramatic interest, is to take place in the Lyceum Theatre, on the evening of next Wednesday fortnight. The play is partly in benefit of the family of the late Mr. Bayle St. John. Messrs. Talfourd, Byron, Brough, and other gentlemen, will appear in Sheridan's 'School for Scandal,' and in a burlesque of the 'Arabian Nights.' Miss Sedgwick lends her services. The purpose and the talent combined should draw a brilliant house.

A monument—the work of Mr. S. Westmacott—has been raised over the remains of Lady Morgan in the Brompton Cemetery. On a massive stone lies, in the more beautiful marble, an Irish harp, a wreath of laurels, a short inscription, and a couple of books. Curious eyes will see that the volumes are lettered 'France' and 'The Wild Irish Girl.' The inscription merely records the name of Sydney Lady Morgan and the date of her death. On graceful and slender columns, two or three feet above the ground, rests a stone canopy, covering and protecting the more fragile memorials. The whole is pretty and appropriate.

A Celestial Correspondent asks permission for a little remonstrance with Sir John Bowring:—a favour which we cannot refuse to so polite a gentleman:—

"Feb 15.

"It is rather a singular circumstance that while debates are going on in the House of Commons about the occurrences which took place at the mouth of the Peiho, another debate has arisen, as to whether such a river as the Peiho exists. Sir John Bowring, I am told, maintained the negative at the Aberdeen Meeting of the British Association, and in an article on the Chinese, which is attributed to his pen, the same doctrine is stoutly maintained. Peiho, it is said (I cannot quote the exact words, not having the Magazine by me), signifies merely the Northern River, and the term is applied by the Chinese to any river northward of the speaker. In Bristol, supposing the Bristolians spoke Chinese, the Mersey would be called the Peiho,—in London the Trent or the Tweed. The river at the mouth of which the Takoo Forts are situated, has for name the Tientsin river, from the town of Tientsin, where the treaty between England and China was signed. So far Sir John Bowring,—but with all due respect for his double authority, as an eminent linguist and as long resident in China, he seems to have fallen into a serious error, which there is all the more reason to correct that it is obtaining currency under the sanction of his name. There is a Chinese word Pe, signifying North, which forms part of the name of Peking, 'the northern metropolis,'—in contradistinction to Nanking, 'the southern metropolis.' But there is another Chinese word Pei or Pi, signifying 'white,' and the Peiho is, in fact, 'the White River,' in contradistinction, it may be supposed, to the well-known Hoangho or Hwangho, 'the Yellow River.' The words Pe and Pei are only slightly different when written in Roman letters, but in Chinese they are represented by two distinct characters, wide as the poles asunder. I am afraid the printer of the *Athenæum* is not provided with a fount of Chinese type, so that for ocular proof of the difference I must refer to the 'Chinese Repository,' an excellent periodical, printed at Canton, of which there is a set at the British Museum. There is a series of articles in the 'Repository,' on the topography of the Chi-

nese Provinces, in which the names of places are given both in Chinese characters and in Roman letters. At page 444, of Volume XI., we find, 'The Pe ho, or White River, usually called the Pei ho,'—and in the same page two rivers are mentioned which 'flow into the lake Tungting west of Tientsin, near which place they unite with the Pe ho, and with it flow into the sea.' At page 433 of Vol. II. of the same work, in an elaborate description of Peking, it is said, 'The Pei ho, rising in the north beyond the Great Wall, flows within twelve miles of the city on the east, and then passes down in a south-east direction by Teientin into the sea.' I am not aware of Sir John Bowring's authority for his view of the matter. The article on the topography of the Province of Chihli, from which the above passage on the White River is extracted, is by Dr. E. C. Bridgman, the editor of the 'Chinese Chrestomathy,'—and his information as to the Chinese characters is, of course, taken from native authorities. Till I heard of Sir John's contradiction I had always supposed it as plain that the Peiho was 'the White River' as that Peking was 'the northern metropolis.'—I am, &c.,

"HEAOU HAN WAN TEIH."

Mr. Thomas Moore, Secretary to the Floral Committee of the Horticultural Society, is preparing for publication 'The Floral Magazine'; a work to appear in monthly parts, and to comprise figures and descriptions of popular garden flowers.

The Metropolitan Evening Classes have removed from Crosby Hall, and taken up their new abode in Sussex Hall. We wish them every success in their new home.

Mr. K. H. Mackenzie makes a request to the collectors of Horn Books:—

"35, Bernard Street, Russell Square, Feb. 6.

"I am preparing a history of the little known and curious English Horn-book used in the Dame Schools of England and Scotland until a comparatively recent period, and as I am desirous to make the little work as full as may be, I would appeal to the kindness of your many readers to assist me in the collection of materials of every kind which bear upon this point. Reminiscences as to the period up to which these Horn-books and Battle-doors were used in various parts of England would be especially welcome to me; and any original Horn-books (of which I already possess a few), which their possessors might feel disposed to submit to me for examination, would be carefully preserved and duly returned to the owners. The use of Horn-books in Scotland and Ireland is a point of great interest, and I have in my possession a few documents which record such use; yet I should feel very greatly obliged by any facts which antiquaries of the sister kingdom and of Scotland might be able to send me. Communications may be addressed to me, either at my own residence, as above, or to the care of my publishers, Messrs. Trübner & Co. 60, Paternoster Row; or, Mr. Tegg, 85, Queen Street, Cheapside. I am, &c.,

KENNETH R. H. MACKENZIE."

Our friends of the healing art will be glad to learn that a new and splendid edition of 'Hippocrates' is now in course of publication at Utrecht, under the auspices of the Royal Academy of Sciences of the Netherlands, and with Dr. Frans Zacharias Ermerins for its editor. It is contemplated, indeed, by the Academy to add to the works of Hippocrates those of the other ancient medical writers whose reputation may entitle them to such distinction. Meanwhile, however, the first volume has just made its appearance, under the following title: 'Ἴπποκαρτος και αλλων Ἱαγρων παλαιων λειψανα. Hippocratis et aliorum medicorum veterum reliqua. Mandatu Academiae Regiae Disciplinarium que Amstelodami est editio F. Z. Ermerins. Vol. I. Trajecti ad Rhenum.' The text of this edition is in Greek and Latin, and the work is printed in quarto form, with bold, handsome types, the Greek especially being remarkably clear and beautiful. The Academy have been fortunate in securing the services of Dr. Ermerins for editor, he being well known for having devoted many years of his life to the criticism and interpretation of Hippocrates. Prefixed to the first volume we find a preface and copious

prolegomena, in the former of which the writer explains the necessity that there existed for a new edition of the Physician of Cos, notwithstanding the labours of M. Littré, whose edition of 'Hippocrates,' by the way, although begun in 1839, is not yet completed.

The Surrey Archaeological Society has suffered a severe loss in the death of its Honorary Secretary, Mr. George Bish Webb. Mr. Webb died rather suddenly on the morning of the 9th instant. Mr. Henry W. Sasse (the Honorary Secretary of the London and Middlesex Archaeological Society) has undertaken, temporarily, the duties of Honorary Secretary to the Surrey Archaeological Society.

The King of Bavaria has offered a prize of 2,000 florins for a Manual of German Antiquities up to the time of Charlemagne,—a prize of 10,000 florins for an erudite Manual of German History, from the first beginning of historical knowledge down to the nineteenth century,—or if a smaller compass should be preferred, to the fifteenth century,—in which case the prize would be reduced to 5,000 florins;—a prize of 3,000 florins for the Biography of a Distinguished German,—and one of equal amount for the Biography of a Celebrated Bavarian. The competition works for the first prize must be delivered at the Academy of Sciences at Munich on the 1st of January 1863—those for the last two prizes on the 31st of March 1861. The Manual of German History, in its first part at least, up to the fifteenth century, must be delivered on the 1st of January 1865.

M. Jean Baptiste Henri Lacordaire has been elected to the fifteenth seat of the French Academy, the one that had been left vacant by M. de Tocqueville. M. Lacordaire had the votes of twenty-one Academicians, among whom were the Bishop of Orleans, Villemain, Cousin, Guizot, Thiers, Ph. de Segur, De Barante, Lamartine, Rémy, Mignet, De Montalembert, De Sacy, De Falloux, Berryer, Ampère, Duke of Broglie, Duke of Noailles, Vitet, Biot, Saint-Marc Girardin, and Victor de Laprade. Four members were absent,—Victor Hugo, Mérimée, Duke of Pasquier, and Dupin. Fourteen members did not vote for him.

A geological phenomenon occurred lately in Savoy, which will attract the notice of the geologists. At Orcier, in the mountain-chain above Thonon, a part of the ground sank, and in its place a lake formed. The high chestnut trees disappeared entirely, with the piece of ground on which they stood, and in their stead rose trunks of trees to the surface, which had evidently long been under water, and which must have belonged to a species of tree, not known about the country. At the same time a little brook has formed, that carries away the superfluous water of the lake.

A committee has been formed, among some of the first citizens of Antwerp, to erect a national monument to the memory of P. F. van Kerckhoven, a popular Flemish author, who died three years ago. A resolution was passed at the same time to publish an illustrated edition of his works, for the benefit of the orphans the late poet left behind.

BRITISH INSTITUTION, PALL MALL.—The GALLERY for the EXHIBITION and SALE of the WORKS OF BRITISH ARTISTS, is OPEN DAILY, from Ten till Five.—Admission 1s. Catalogue 6d. G. GEORGE NICOL, Secretary.

WEDNESDAY at the End of the Month.
MR. WAHL'S EXHIBITION of MODERN PAINTINGS and WATER-COLOUR DRAWINGS, NOW OPEN at the Society of British Artists, Suffolk Street, Pall Mall. Admission, 1s. Open from 9 o'clock until dusk.

SCIENCE

SOCIETIES.

ROYAL.—Feb. 9.—Sir B. Brodie, Bart., President, in the chair.—The Right Hon. Sir E. Ryan was admitted into the Society.—The following Papers were read:—'On the Resin of *Ficus rubiginosa*', by W. De La Rue, and Dr. H. Müller.—'Analytical and Synthetical Attempts to discover the Cause of the differences of Electric Conductivity in Wires of nearly Pure Copper.'—'On a New Method of Substitution; and on the Formation Iodobenzoic, Iodotoluic, and Iodamic Acids,' by P. Griess.

ASTRONOMICAL.—Jan. 13.—Rev. R. Main, President, in the chair.—The Rev. P. A. Fothergill was elected.—'Evening Illumination of Fracastorius (Lunar Crater)', by W. R. Birt, Esq.—'Letter from the Rev. Father Secchi to the Astronomer-Royal, received 1860, January 11.'—'On Dr. Sonnerring's Observations of the Solar Spots in the Years 1826, 1827, 1828, and 1829,' by R. C. Carrington, Esq.—'On the Latitude and Longitude of the Sydney Observatory,' by W. Scott, Esq.—'Apparent Right Ascension of the Moon's Limb, and of Moon-culminating Stars, observed with the Transit Instrument of the Observatory, Washington,' communicated by Lieut. Gilliss.—'Results of Meridional Observations of Small Planets; Occultations of Stars by the Moon; and Phenomena of Jupiter's Satellites; observed at the Royal Observatory, Greenwich.'—'Eclipses, Occultations and Transits of Jupiter's Satellites.'—'Occultations of Stars by the Moon.'—'Comparison of the Probable Error of a Transit of a Star observed with the Transit-circle by the "Eye and Ear" and Chronographic Methods,' by Edward Dunkin, Esq., of the Royal Observatory.—'Suggestions connected with the Carrington-and-Hodgson Solar Phenomenon of 1st Sept., 1859,' by Prof. C. Piazzi Smyth.—'The Approaching Solar Eclipse,' Letter from Dr. Lamont to the Astronomer-Royal.—'A supposed New Interior Planet.' From various accounts received from Paris, it appears that not long after the publication of M. Le Verrier's assertion of the probable existence of a planet or planets interior to Mercury it began to be rumoured in Paris that more than one person had already seen the planet, but that, as is usual, the rumour assumed different forms and was coupled with different names. Towards the close of the year, however, a communication was made of so definite a kind to M. Le Verrier that he considered his official position required that he should at once probe it to the bottom, and take such steps as should prevent the success of any attempt to palm off a fraud on the public. Noting the name and address of the asserted observer, he proceeded on the last Saturday of the year to the nearest railway station to Orgères, in the department Eure et Loire, and accompanied by a friend whom he took as a desirable witness of his proceedings, made his way direct and unannounced to the house of M. Lescarbault, residing at Orgères, and practising as a country physician. A very graphic account of what here passed is given by the Abbé Moigno in a recent number of his useful publication, *Cosmos*, and is stated to be given nearly as recounted by M. Le Verrier to an assembly of friends on his return. M. Lescarbault was subjected to a severe cross-examination by his unknown visitor, who pressed him hard from step to step till he had obtained such material and verbal evidence as no longer permitted him to doubt the reality of the observation or the good faith of the observer. Not content to leave the question of good faith, where so much rested upon it, dependent on the replies of the individual concerned, he was careful to obtain collateral evidence of the high character and worth of Dr. Lescarbault, from such other persons of station in the neighbourhood as should at once satisfy himself and others; and we believe that the precautions thus taken have been accepted as sufficient by all concerned. At the first sitting of the Academy of Sciences after his return, M. Le Verrier announced that, on the afternoon of the 26th of March, 1859, a small dark body had been observed to transit a portion of the sun's disc by M. Lescarbault, and which bore all the appearance of being a new interior planet. And at the same time he stated that the observer had made such observations as led to the conclusion that the supposed new planet's distance from the sun was about 0° 14' 27", its period less than twenty days, its ascending node situated at about 13° of longitude, and its inclination between 12° and 13°. M. Lescarbault has since addressed a written account of his observation to M. Le Verrier, which has been published, in which he states, that having witnessed the transit of *Mercury* in 1845, he had himself at once inferred that the body was an interior planet, and that, living in retirement, he had kept

his discovery to himself, in the hope of being able to come to some conclusion respecting its distance from the sun, by calculation, or by being so fortunate as again to observe its transit; but that being only a moderate geometer, and much pressed by professional engagements, the problem had baffled him, and he had at last been induced to break silence, on reading an account of M. Le Verrier's theoretical conclusions, printed in the publication of the Abbé Moigno, to which he was accustomed to subscribe. M. Lescarbault first detected the body when a little way advanced on to the disc, and inferred the time of first contact by noting the interval which elapsed while it advanced over what he estimated to be an equal space. He then repeatedly measured the angle from the zenith or nadir of the point of the limb to which the body was nearest and its distance from the limb, and watched its passage off the sun. Correcting his measured angles for the angle between the pole and zenith, it would appear that the first contact took place at 19° 4' and the last contact at 52° 42' from the sun's north point measured towards the west, the greatest distance from the limb being 41° 3', and the times 4h. 0m. and 5h. 47.m. 2', Orgères local time, little more or less. The estimated diameter was about one-fourth that of *Mercury* when last on the sun; and as this was 11° 6', the inference from the statement would be about 3" for the new body, if so small a quantity can be admitted as probable. At the meeting of the Society on January 13, Mr. Carrington exhibited two diagrams, in illustration of the original observation and of the inferences to be made from it, and pointed out in detail the very simple process required in such a case for arriving at the approximate elements of the orbit supposed circular. The concluded elements were not sensibly different from those given by M. Le Verrier, except in the case of the inclination, which was concluded to be about 11° 51'. The inclination to the orbit of *Mercury* was inferred to be about 7°. The remark of principal immediate importance was that, inasmuch as the observation of March 26, 1859, was made about seven days and a half before the earth passed through the calculated line of nodes, and an equal space thereafter was similarly available, it followed that for the space of fifteen days at each conjunction the orbit was projected on the sun's disc; and that as the revolution was performed in less than twenty days, it was more probable than not that, unless the original observation were more in fault than supposed, the body might be re-observed in the spring of this year. The attention of observers was particularly called to this circumstance. The days referred to are March 25 to April 10, at descending node, and Sept. 27 to Oct. 14, at ascending node. The singular merit of M. Lescarbault's observation will be recognized by all who examine the attendant circumstances; and astronomers of all countries will unite in applauding this second triumphant conclusion to the theoretical inquiries of M. Le Verrier. The redetection of this new member of the solar system must next engage the co-operation of observers; and it is hoped that the astronomer at Madras will unite his efforts with those of European and American observers for the purpose.

GEOLICAL.—Feb. 1.—Sir C. Lyell, V.P., in the chair.—T. Pease, Esq., was elected a Fellow.—The following communications were read:—'On some Cretaceous Rocks in Jamaica,' by L. Barrett, Esq., Director of the Geological Survey in Jamaica.—'On the Occurrence of a Mass of Coal in the Chalk of Kent,' by R. Godwin-Austen, Esq.—'On some Fossils from the Grey Chalk near Guildford,' by R. Godwin-Austen, Esq.—'On the Probable Events which succeeded the Close of the Cretaceous Period,' by S. V. Wood, jun., Esq.

SOCIETY OF ANTIQUARIES.—Feb. 9.—O. Morgan, Esq., V.P., in the chair.—Mr. Alfred Heales

and Mr. J. G. French were elected Fellows.—Mr. J. J. Howard exhibited two Deeds relating to Badgesley Clinton.—The Rev. T. Hugo exhibited Drawings on a new principle, by Mr. Slowcombe.—Mr. Wynne, M.P., exhibited an Ivory Diptych.—The Rev. R. S. Ellis communicated letters and other documents in further illustration of the career of the Earl of Bothwell.

ASIATIC.—Feb. 4.—Lord Viscount Strangford in the chair.—The Rev. H. F. Wright was elected a Resident Member.—A paper, by A. Wylie, Esq., of Shanghai, was read, 'On an Inscription, erected in China in A.D. 1134, in the Language of the Nea-chih People, belonging to the Manchu Race'; also, a paper, by W. H. Morley, Esq., 'On an Ancient Arabic Quadrant, made in A.D. 1334, and brought to this Country from Damascus.'

BRITISH ARCHAEOLOGICAL ASSOCIATION.—Feb. 8.—T. J. Pettigrew, V.P., in the chair.—Sir C. H. R. Boughton, Bart., S. Wood, J. D. Lee, and D. Tweedie, were elected Associates.—Dr. Kendrick exhibited the results of a remarkable discovery of a stone axe hammer, a bronze javelin blade, portions of a sepulchral urn, and fragments of calcined human bones, found in a barrow at Winwick, Lancashire.—Mr. W. H. Forman exhibited a knife and fork in a sheath to be worn at the girdle. The sides of the silver hilts are elegantly sculptured with floral designs, and the interstices filled with different coloured enamels. The fork is peculiar, its double prong resembling the bowl of a spoon, with the centre cut away. They are of the middle of the sixteenth century.—Mr. C. H. Luxmoore produced a pair of Wedding Knives in an embossed sheath of *cuir-bouilli*.—Dr. Kendrick sent the hilt of a Page's Sword, dug up at Winwick. The pommel and shell guard are of cast brass, and offer representations of hunting subjects. This must be assigned to the middle of the eighteenth century.—Mr. Calder Marshall, R.A., exhibited the Matrix of a Seal, which, if genuine, of which some doubts were entertained, must be of the thirteenth century. The device is a bearded androgynous ball, and the legend reads + s' MIKIEL DE RIVIRE LE ROVIL.—Mr. Pettigrew read a paper 'On the Archaeology of America,' and described the character of its barrows, cairns, altar-tombs, &c., and their contents.

CHEMICAL.—Feb. 2.—Dr. Bence Jones, V.P., in the chair.—Messrs. E. Crocker and E. Divers were elected Fellows.—The following papers were read:—'On an Iron Sand from New Zealand,' by Dr. Gladstone.—'On the Composition of Air from Mont Blanc,' by Dr. Frankland,—and 'On Diniodiacetic Acid,' by Messrs. Perkin and Duppa.

INSTITUTION OF CIVIL ENGINEERS.—Feb. 14.—G. P. Bidder, Esq., President, in the chair.—The paper read was, 'On the Construction of Artillery and other Vessels to resist great Internal Pressure,' by Mr. J. A. Longridge.

SOCIETY OF ARTS.—Feb. 15.—W. R. Grove, Esq., Q.C., in the chair.—Mr. J. F. Bateman was elected a Member.—The paper read was, 'On Figure Weaving by Electricity,' by Mr. Le Neve Foster, M.A., Secretary of the Society of Arts.

MEETINGS FOR THE ENSUING WEEK.

MON.	Royal Academy, 8.—Painting,' Mr. Hart.
TUES.	Architectural, 8.—"Statistics, Spain," Mr. Hendriks.
	Civil Engineers, 8.—"Construction of Artillery," Mr. Longridge.
WED.	Royal Institution, 3.—"Fossil Reptiles," Prof. Owen.
	Society of Arts, 8.—"Improved Lime Light," Mr. Baxter.
	"Archaeological Association," 8.—"Roman Antiquities," Mr. Cox Eaton; Rev. J. Brasseys.
	"Saxon Antiquities, Syonby," Mr. Briggs.
THURS.	"Antiquities, Lanark," Mr. Sims.
	Royal Society, 8.—"Numismatics," 7.
	Royal Academy, 8.—"Sculpture," Mr. Westmacott.
FRI.	"Antiquaries," 8.
	Royal Society, 8.—"Compound Colours," &c., Prof. Maxwell.
	"Electrostatic Force," and "Electromotive Force," Prof. W. Thomson.
	"Philosophical," 8.
SAT.	Royal Institution, 3.—"Light," Prof. Tyndall.
	Royal Institution, 8.—"Vital and Physical Forces," Dr. Carpenter.
	Royal Institution, 3.—"Animals and Man," Dr. Lester.

[†] There is a shadow of doubt on this point, which it is desirable to have removed. The distance (if measured) singularly accords with that inferred from the angles and radius.

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FINE ARTS

ARCHITECTURAL PHOTOGRAPHIC ASSOCIATION.

We briefly noticed in our last the opening of this Exhibition, and stated that a generally higher level of photographic merit had been attained than that of last year. Remarking that this advance, though common throughout, was not to a very high pitch, we added that there existed some exceptions wherein the gain was great indeed. In the first case we will notice these exceptions. It is gratifying to observe that a considerable amount of judgment has been exercised in choice of good artistic effect, by which the subjects are rendered with both spirit and taste, and the thoughtful purpose of the architect in disposing of the masses of light and shade by which their works were to gain life before the eye has not been ignored, or, what is worse, totally misrepresented by the carelessness of the photographic operator. This important combination of artistic knowledge and taste, with skilful manipulation, is remarkable in the French contributions to the gallery. Three views of Strasbourg Cathedral, by M. Bisson, are noble examples; Nos. 64, 65, 66, go beyond the utmost possibility of the engraver's power in reproducing the detail and beauty of that model of Gothic architecture. Through the first, *Portal of the Cathedral*, one might almost walk, and expect to hear the voices of the priests within. The second shows the quaint clock, or, rather, dial thereof, with the great mounted figures of St. George slaying the Dragon beneath it: herein the depth of sunlight brilliancy is given to a marvel; the shadows of the figures on the wall are cast like blotches of night, or dark, translucent jewels; the line of the long spear of the Saint lies athwart like a bar, and the huge pointing hands of the dial have their shadows behind them on the wall, where fugitive time seems fixed for ever by the photographer.

For delicate reproduction and perfect success commend us to No. 50, *West Porch of the Cathedral of Rouen*, where the sheer lace-work of that marvellous front is displayed in all its astonishing richness and variety. The *West Front of St. Ouen* (56) is hardly less interesting or successful, and, perhaps, more perfect in the colour of the development, a matter of immense importance if photographs are to be made delightful to the eye. The architectural student will have on this wall an opportunity of comparing at a glance very many styles of French-Gothic, from the severe Norman of the *South Porch at Chartres* (39), a beautiful representation of a mine of knowledge valuable to Englishmen for comparison with our own Ely Cathedral, and then through the progressive steps of *Bourges*, *Amiens*, the *Cloister at Moissac* (42), *Notre Dame de Paris*, *Tours*, the *Gallery of Henry the Second at the Louvre*, and the grand and heavier masses of the *Three Portals of Rheims*, with its magnificent rose tracerie in the central tympanum, and elaborately thoughtful pinnacles above. The *Staircase of Francis the First, at Blois*, presents an example which, it seems to us, might, with advantage, be adopted by our own architects when desirous of saving interior space, as well as getting bold variety of exterior surface, for here the entire fabric of the staircase is without, and the ascent is graded gently within detached shafts, the balustrade consisting of pannel work of varied design, the whole giving fine masses of richly broken shadow.

Although not very extensive, the collection of French photographs is interesting from the variety of the themes chosen. No. 1 shows the *Ruins of the Roman Theatre at Arles*; No. 3, the *Palace of the Popes at Avignon*; and No. 4, the city walls of the same place, an invaluable piece of medieval fortification, exactly realizing one's ideas of such work, with its long stretch of rigid wall, the frequent recessed posterns, dwarf towers, machicolations, and angular battlements above.—Very interesting also is the tower of *St. Jaques de la Boucherie, Paris* (19), and that wonderful remnant of the middle ages, the *Hôtel de Cluny* (*22).—It would be unfair to our English photographers if we did not include amongst the excellent reproductions of French themes two by Messrs. Cundall and Downes, an *Ancient Decorated House, at Rouen*, an

elaborate piece of Renaissance work, where the very shadows seem old, having the grime of centuries about them; also, *Palace of the Conqueror, Rouen* (84), which has a richer and warmer tone than any of its neighbours, with a softness of tint very grateful to the artistic eye.

With much judgment, the works on the walls are separated into groups by countries: France being divided from the Netherlands, Germany, and Switzerland—these again from the East, Constantinople, and Syria; and we find conveniently arranged a splendid collection of photographs from the cities of North Italy, distinct from those of the Roman States, while Spain and England have sections to themselves. The limited range of nations thus named indicates the most notable shortcoming of the collection. What country in the world offers such material for the architect's study as Germany, which, we may say again, is richer in subjects for the photographer than the very birthplace of Gothic Architecture? Yet we find all Germany, the Netherlands, and Switzerland, represented by eight examples. France supplies no more than sixty-nine, Constantinople but eleven; and splendid as we have already described the North Italian section to be, it is ludicrous to add that there is not a single subject from Florence—a want, by the way, to be hereafter supplied, we are informed. Haphazard seems to have been the rule of choice in producing the series of twenty-five from Spain—Burgoa and Toledo are names not printed in the Catalogue.—A Corridor of the Alhambra (262) is all the Moorish kingdom of eight centuries has given to Mr. Clifford, the contributor of this section; and one asks with astonishment if there was nothing in Cordova, or Malaga, Cadiz, or Seville, worthy of his camera?—The English collection is, of obvious reasons, much more complete, and we are bound to add that Venice is shown, by Signor Ponti, with something like an approach to what is desired; and Mr. Macpherson's photographs from Rome, although confined to the classic remains of the Imperial city, by total exclusion of its Christian monuments, are, in spite of their small number, absolutely beautiful in execution, and well chosen to be a sort of *vade mecum* of the progressive styles.

Messrs. Robertson and Beato send the poor eleven from Constantinople, and it is delightful to see that it is possible to manage the erection of a street-fountain with beauty and magnificence,—an idea that might not have occurred to a Londoner, whose eyes are pained by the abortive horrors of the kind, so rife in town of late. Such a fountain as that of Sultan Selim (86), with its broad eaves and richly pierced pannelling, is not to be hoped for, even in Covent Garden Market,—the very spot for a grand fountain,—but it is past groaning for that the dumb-waiters of Trafalgar Square are the most magnificent public water-works in the three kingdoms. Can antithesis go further?

The next small collection is that of M. Bisson, illustrating, by eight examples, the Netherlands, Germany, and Switzerland. The *Doorway of the Cathedral of Bern* (71) is all the Republic had ready for the photographer; but of this he has produced one of the clearest, and most valuable transcripts it has been our fortune to meet with. In the deeply cut and grand recess of the porch, right across the tympan over the doorway, there lies a shadow, so pure and sharp in its profoundest depths that the minutest detail of the most elaborate carving is as well discernible as in those portions which lie beyond its range, receiving the full light of the sun. The peculiar and characteristic method of working, employed by the sculptor—his "handling," so to speak—may be advantageously noted by the student, who is on the look-out for individuality of style; for here is to be seen, in the execution of the figures, a partial union of the French style with that of interior Germany, precisely what would be expected from the position of the building, and indicating the carvings to be the work of a local artist.—All the Rhine country sends only two photographs of Heidelberg,—the *Court-yard of the Castle* (72), and *The Same (at large)* (73). These are interesting, as examples of late Renaissance work; and, although marvellously rich in carvings and varied

decorations, and not without a certain grandeur in the termini that fill the interspacings of the windows, are rather wealthy than beautiful, and opulent than learned; worlds of labour have been thrown away on the fripperies of carved flowers and ribbons, which the architect, profuse and thoughtless as he was, has not protected from the weather, or made of a stone that would not crumble: the latter-named is a most successful photograph. *Maison des Bateleurs, Ghent* (77), shows a model of old Flemish design for house-frontage, and is picturesque to the highest degree, with its walls arched and open galleried, and high pitched roof, with a stepped and graded gable. The house adjoining is well worthy of note. *Jerusalem and its Neighbourhood* are contributed by the same gentleman who furnish the Constantinopolitan examples,—the eleven, that is to say. This section is richer and more valuable. The *Village of Bethany* (97) is a charming photograph; the place seems asleep, and gives a quaint idea of a Syrian village. The *Walls near Acre* (102), the *Damascus Gate* (103), the *Sion Gate* (104), and the *Tower of David* (106), are interesting for their localities chosen, and valuable as photographs. A very effective study has been made of part of the old walls of the Temple, the *Wailing-Place of the Jews* (115), where the narrow street shows a brief vista, suggestive of little hope, and stern walls looking heartless and cold. The operator has chosen an excellent effect in which to represent the subject, and render it impressive. The *General View from Mount Scopas* (116) is both comprehensive and successful. The *Rock Tombs of SS. James and Zacharias* (108), are most picturesque in quality,—praise that must be accorded in the highest degree to those of the series which illustrate the Mohammedan localities of the city, but, over all, No. 100 is remarkable for this, being the *Mosque of El Aksa and the Mount of Olives*. Against the guarding wall of the mosque, and looking over into the quadrangle within, stand two stark and gloomy cypresses, mournful pyramids, that might for ever warn the inhabitants of death, as the tall spires wave in the wind, and their shadows fall athwart the enclosure. Looking at this, one might conceive a devotee, sleeping in one of the dormitories that line the quadrangle, waking up to find his room darkened by the moonlight shadow of one of those trees, the fit emblems of death, chilled thereby, and rising to pray till the gloom was moved away from out of the room by the moon's progress.

Leave Jerusalem for Rome, and stand before the *Temple of Venus and Rome* (143), with the broken vault of the fane in front, and the scattered ruins of the Roman world about; here is a theme for a sermon that might find further illustration in the neighbouring representations of the *Forum of Trajan*, and the *Arch of Constantine*.—The *View of Rome from the Latin Gate* (149), having the distant dome of St. Peter's for a centre, is so soft and dreamlike that the very Eternal City seems about to dissolve away.—There is hint of another era of Rome in *Ruins of the Baronial Stronghold of Nepi, a Hunting-Seat of Lucrezia Borgia* (127),—the perfect presentation of such a place—lofty amongst rocks, guarded by slender towers of Saracen character, with vast bastions and long curtain walls. It would be worth while to inquire if this building owed anything of its construction to Leonardo da Vinci, when in the service of Lucrezia's brother, Cesar, as engineer and military architect, a post he held for several years, and which has left it indubitable that many of the fortifications of that age in North Italy are indebted to him for improvements and additions. As a photograph, this one is most exquisite, both in depth of tone and value of colour, as well as clearness, for which latter quality let the observer notice the broad jet of water that leaps from the rocks in the foreground. The main bulk of this is solid enough to cast a shadow on the spray that falls within its arc. Through this tender veil of spray, which is perfectly diaphanous, although receiving the shadow, we may discern the form of the rude masonry behind softly merged in the brightness of the flashing spray. The photographs of Assisi in this section, which are contributed by Mr. Macpherson, of Rome, although but six in

number, are interesting and beautiful. Perugia and Narni come in for a share of illustration.

The examples from North Italy, by Signor Ponti, present a most unpleasant coldness and chalky dinginess of tint, precisely that which is obtained by the very mistaken process of "re-touching" a photograph, as it is called (as if any human hand could do else than mar the delicacy of such things). At first we thought these had been "re-touched," but nearer inspection convinced us that the opaque look arose from an ill-judged system of development. With the fatal omission of Florence, this is the most complete and most valuable of all the sections in the gallery. Pavia, Brescia, Verona, Padua, Venice, and Milan, furnish themes, and these seem to be unusually well chosen as apt characterizations of the respective cities. Above all, the lover of Venetian architecture will find delight unending in these, by which we shall hurry, to visit Mr. Clifford's few Spanish scenes, as offering the more novel subject for remark.—*The Temple of Diana at Merida* (279) is a splendid artistic photograph, far superior to the remainder of that gentleman's contributions, which indeed are decidedly imperfect in manipulation. This shows how the shafts of the Roman columns, themselves but too evidently of provincial workmanship and design, are half built up by fungoid excrescences of wretched modern hovels. *Martorel, Puente del Diablo* (280), shows the wondrous span and lofty crown of this extraordinary work. The arch seems to leap out of the massive pier, and growing to a slenderness, or rather, indeed, tenuity, that appears perilous, meets its opponent from the further side to form a bridge that may well be called satanic. The aqueducts of Segovia, Zaragoza, and Merida are most impressive monuments of energy. The latter, especially, is both grand and simple. The lofty piers stand alone, bound together at their summits by the ancient watercourse: two lower courses of arches that were intended to steady the whole edifice have fallen away, while yet the tower-like columns remain uninjured. In the *Aqueduct of Segovia* (283) the effect of the placing of arches upon arches, as if they had leaped over one another, is very striking, and forcibly reminds the spectator of some great railway works of modern times.

The remainder of the collection is made up of English examples, amongst which we may point out those by Mr. Melhuish: one, a most successful representation of High Street, Oxford, is by far the best we have yet seen of the *locale*. Three more, by the same contributor, from Tintern, will be looked at with delight. Some works, by Mr. Robertson, of Leamington, from Ludlow Castle, are absolutely what is wanted to make useful, as we said before, a collection of architectural photographs; they are fifteen in number, and aptly elucidate the magnificent building. *Hengrave Hall* (313), by Mr. Cade, is most excellent, and a series from *Haddon Hall*, and a smaller one from *Litchfield Cathedral*, do that photographer great credit.

FINE-ART GOSSIP.—The President of the Water-Colour Society has been consulted as to the disposition of a remarkably fine collection of paintings in Water Colours which the present proprietors desirous of presenting or bequeathing to some public institution. We believe the National Gallery is suggested as the most appropriate depository for these productions of a purely national Art. Should the munificent intention of the owner of the collection be carried out, we may soon hope to see a public recognition of the merits of our water-colour painters in the establishment of a permanent gallery for their works, running beside the Vernon and Sheepshanks collections at Kensington.

At the General Meeting of the Society of Painters in Water Colours, held on Monday last, Mr. Birket Foster and Mr. Frederick Smallfield were elected Associates. The Landscape work of Mr. Foster, we hear, is singularly minute, almost microscopic in execution and detail, and will present a new feature in the exhibition of Pall Mall East. The Figure subjects of Mr. Smallfield are already favourably known through the London exhibitions.

The fifth volume of Mr. Ruskin's "Modern

Painters," which is announced for early publication, is to be followed, we are informed on excellent authority, by a sixth and concluding volume.

Mr. W. Burges, architect of the Memorial Church at Constantinople, the works of which we are happy to hear are about to be begun, is engaged in the restoration of Waltham Abbey. This task could not be in better hands.

Mr. J. Philip, R.A., is far advanced with his royal commission of the "Marriage of the Princess Royal." We trust he will be more successful with this than has been the wont of most receivers of such commissions, for, indeed, there seems to hang over those works a most dreary negation of life and spirit, although Leslie set his brother Academicians so fine an example with the picture of Her Majesty's Coronation, one of his very best works, making allowance, of course, for the sort of inspiration by proxy to which he was subjected by the very nature of the theme. Looking only at the sketch of the figure of the Queen, a portion only of the picture referred to, we may see it is not absolutely needful that a royal commission should divest the artist of all deep feeling, for that is one of the most impressive works in the whole Sheepshanks gift.—Mr. Egg, A.R.A., is progressing well with his picture, to which we referred five weeks ago, as from "The Taming of the Shrew." The precise point is where Petruchio is overthrowing the tables. This artist has also in hand a somewhat similar subject to his remarkable triptych in the Academy the year before last: the motive of the present painting has reference to "the great social evil," and is to be in three, if not four, progressive tableaux.

Sir Walter Trevelyan is a patron of Art in the true ancient style, having given to Mr. W. B. Scott a commission to execute six large pictures for the hall at Wallington, Newcastle; the subjects illustrate Northumbrian history. Four are completed: namely, "The Romans building the Wall," "King Egrid persuading St. Cuthbert to leave his Hermitage," "The Descent of the Sea-Kings upon the Coast," "The Death of Bede, at Yarrow." Then follow two subjects of the life of a strong-armed riever, "The Moss-Trooper's wife urging her husband to a new expedition by showing him the empty larder;" also "Bernard Gilpin making Peace amongst the Moss-Troopers." These are already executed, and are to be succeeded by two more modern examples. The commission is princely, and the designs, of which we have seen photographs, are fully equal to the occasion.

Mr. Gambart publishes a photograph, by Mr. R. Fenton, from Mr. E. M. Ward's picture of "Lord Macaulay in his Study," which represents the historian seated in a characteristic attitude, one leg crossed behind the other, spectacles in hand, and with a thoughtful expression of face. The appurtenances of the room in which he wrought,—the easy chair, the desk placed by the window, in the sill of which stands an old-fashioned and homely-looking clock, the books about, the open papers, the very pictures on the wall, and view out of the window, are almost as interesting as the portrait of the man himself. It is to be regretted that the centre of all this, the face, has not been successfully rendered in the photograph, only the general character of the head is given, while the features are all blurred by coarse shades, as is totally to mar the fine clearness that looked almost icy at times, by which men knew Lord Macaulay at sight. Even with this, the photograph is well worth having as a memorial. What would we give for such a record of other men? Fancy Spenser at Kilcolman, Shakespeare at Stratford, or Bacon on the Bench!

MUSIC AND THE DRAMA

POLYGRAPHIC HALL, King William Street, Strand.—The celebrated and original CHRISTY'S MINSTRELS. Organized in 1842. The Public is most respectfully informed that they will commence their FAREWELL SEASON in London, previous to their departure for America, on MONDAY, FEBRUARY 13, 1860. Box Seats, £1. Upper Box Seats, 12s. Box Seats, 1s. Private Boxes, holding Six Persons, 1s. 1s.—Tickets and Places may be secured at Mr. Austin's West-End Box Office, St. James's Hall, Piccadilly.—THE FIRST GRAND MORNING PERFORMANCE will take place on SATURDAY, March 3, at Three o'clock.

Secretary, H. MONTAGUE.

WILLIS'S ROOMS, King Street, St. James's.—Herr MAURICE NABICH has the honour to announce that he will give an EVENING CONCERT at the above Rooms, on TUESDAY, FEBRUARY 13, 1860. The Performers will be assisted by the Islington German Gesang-Verein, and the following eminent artists:—Vocalists—Madame Rudersdorf and Madame Weiss, Herr Weiss and Herr de Becker. Instrumentalists—Pianoforte, Herr E. Pauer; Violoncello, Herr Papé; Flute, Herr Schmid; Bassoon, Herr Schmid; Trombone, Herr A. Randegger and Herr Wilhelm Gans. Programme—Parte Prima: "Das Deutsche Vaterland," Reichardt, performed by the Gesang-Verein; Septuor, from "Lucia," expressly arranged for Herr Nabich, for Trombone and Piano, by Julius Stern. Herr Nabich, Solo; Herr Waldbauer, Solo; Herr Weisz; Arias: "Non je ne veux pas chanter," Nicolo Leonardi; "Deh vieni tardar," Mozart; Madame Weiss; Grand Duetto, for Piano and Clarionet, C. M. von Weber. Herr Pauer and Herr Pauer: "Arioso," from "Norma," Verdi; Herr de Becker: "Coriolanus," for Trombone, composed and expressly arranged for Trombone and Piano, F. David; Herr Pauer and Herr Nabich. Parte Seconda: "Im Wald," Haeser, performed by the Gesang-Verein; Solo, for Flute, Boehm, Herr Schmid; Bassoon, Herr Schmid; Trombone, G. A. Albrecht; Trombone: "Salut à la Haune," E. Pauer; Herr E. Pauer: "Duetto di c'ardi," Mozart; Madame and Mr. Weiss; Songs: "Scenes of my Youth," J. Benedict, performed on the Trombone by Herr Nabich; Canzone Espagnola; "No vagala al bosque, ninas," Gazzanide; Mademoiselle Rudersdorf: German Song, Kellner, Herr de Becker; Solo, for Trombone, G. A. Albrecht; "Arioso," for Trombone by the Gesang-Verein.—Reserved Seats, 7s. 6d.; Unreserved Seats, 5s. Tickets to be had of Messrs. Chappell & Co. New Bond Street; Messrs. Kramer & Beale, Regent Street; and all the principal Musicians.

MR HENRY LESLIE'S CHOIR.—THE SECOND CONCERT will take place at St. Martin's Hall, on THURSDAY EVENING NEXT, February 23, to commence at Half-past Eight o'clock—Stalls, 4s.; Gallery, 2s.; Aera, 1s.—Tickets to be obtained at Addison, Hollier & Lucas's, 210, Regent-street; Keith, Prowse & Co.'s, 4s; Cheapside; and at the Hall.

STANLEY LUCAS, Hon. Sec.

ROYAL ENGLISH OPERA, COVENT GARDEN.—Under the Management of Miss LOUISA PYNE and Mr. W. HARISON. Production of Vincent Wallace's Grand Opera of "Ursline," with New Scenery, Dresses and Decorations. Ninth week of the Pantomime. Only representations of "Victorine" and "Sonnambula" this Season. On Monday, February 20, SONNAMBULA; Messrs. Stanley, H. Haigh, G. Honey, Miss Parepa, Thirlwall, and F. Cruise.

On TUESDAY, 21, Mellon's Opera of VICTORINE. Messrs. May, Pyne, L. Haigh, G. Honey, H. Corri, Walworth, Bartie; Messrs. Pyne, L. Haigh, G. Honey, H. Corri, Walworth, Bartie;

On WEDNESDAY next performance (Ash Wednesday). On THURSDAY, 23, will be produced, for the first time, a Grand Legendary Opera entitled "LURLINE." The Music by W. Vincent Wallace. Libretto by E. Fitzball. Lurline, Miss Louisa Pyne; Ursline, Miss Clara Moore; and Infant Lavinia, Madeline Pasquale, Pierron, Mons. Vandris. Stage Manager, Mr. Edward Sterling; Acting Manager, Mr. Edward Murray. No charge for Booking or Fees to Box-keepers. Stalls, 7s.; Private Boxes (to hold four persons), from 10s. 6d. upwards; Dress Circles, 5s.; Amphitheatre Stalls, 3s.; Pit, 2s. 6d.; Amphitheatre, 1s.

MUSIC OF THE WEEK.—The choral rehearsal of the *Sacred Harmonic Society* yesterday week, was devoted to the choruses of "Elijah." Now that this body is becoming so prosperous and capable, why should it not begin to deal with some of the works heretofore inaccessible and ineffective when presented by reason of their difficulty?—to instance, such a piece of music as the "Credo" of the Mass in B minor, by Sebastian Bach.—Another advance towards the "music of the future" was made at the Sydenham Concert on Saturday, where overtures to "The Bride of Messina," by Schumann, and to "Benvenuto Cellini," by M. Berlioz, appeared in the programme.—To-day, as uttermost contrast conceivable, Mlle. Piccolomini is there to produce her

Nods and becks and wreathed smiles, by way of music.—At the *Popular Concert* on Monday the principal solo artists were Miss Arabella Goddard and Mr. Sims Reeves.—At the request of a Correspondent, it may be stated, that at a recent concert, Herr Lidel replaced Signor Piatti, whose name was announced by us, and who was prevented from appearing by indisposition.—On Monday evening, the well-worn "Sonnambula" was given at Covent Garden Theatre, to the improvement of the increasing popularity of the *Anima*, Miss Parepa, and the confirmation of the admiration which Mr. Haigh's lovely tenor voice must excite. That he can rest contented to let it remain in its present demi-semi cultivated state, is nothing short of A fortune is thrown away by such over-placidity.—The *Vocal Association* gave its first concert on Wednesday, with Mendelssohn's Psalm, "Hear my Prayer," as principal work—the solo part in which was taken by Miss Parepa.—In the second part, the singing of this young lady was clever and effective in the "Shadow Waltz," from "Dinorah," and the Laughing Song from "Manon Lescaut," both of which were *encored*. Miss Parepa merits more than common attention, not only from the present dearth of *soprani*, but from her own merits; among which, not the least is, her command over

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many languages and styles of music.—The performances of the *Glee* and *Madrigal Union* continue to be attractive.

ST. MARTIN'S HALL.—*M. Gounod's Cecilian Mass.*—Mr. Hullah deserves credit for steadfastness as well as prescience. Nine years have elapsed since he took the initiative in bringing to light an original foreign composer, unknown, save to some three or four persons : thereby drawing down upon himself a discharge of home opprobrium, as violent as if there had been merely quackery, imposture and mistake in his selection. Nothing, however, was damaged by the contempt of our contemporaries, save their own reputation for clear-sightedness. M. Gounod, not blown to shivers by the battery of disdain, went on producing his stage-works, symphonies, songs, sacred music, and is now placed among those men of admitted reputation and individuality to secure whose compositions is a matter of contest. Two years ago [Athen. No. 1589] an attempt was made, on the publication of its score, to analyze this 'Cecilian Mass' as a remarkable composition. That a Mass given as concert-music is heard under disadvantage need not be repeated,—that this is the best modern Mass before the world, we have no doubt,—after having been present at the excellent and careful performance of it on Wednesday evening. Taken as a work of consecutive numbers, however, some want of variety is to be felt in the instrumentation. The *tremolo* of the violins is too often in the ear. It is true that monotony in service-music could be defended. If we will not appeal to the church-tones—hardly conceiving them to come within the pale of Art—the style of Palestrina may be said to derive much of its dignity from persistence as well as resource,—while the Masses of Haydn and Mozart make it clear that, craving for excitement and variety may lead the musician into frivolities as objectionable as those of the sellers of doves and the money-changers in the Temple. Yet, while giving to these considerations their due weight, and remembering, further, that the numbers of a Mass in performance are separated by intervals of prayer and reading, the objection is still valid. The example of Spohr should be never lost sight of by every writer for the orchestra, who may see therein how the richest sonority can become wearisome by too constant recurrence.

This fault allowed for, a majesty, a feeling, a genuine science, exist in this 'Cecilian Mass,' by M. Gounod, which no contemporary in our knowledge combines. There is in it not merely incense—not merely stole, and chasuble, and dalmatic,—but a new conception of the words, a nobility of sentiment, a grace of melody, a nerve of constructive vigour, which set the writer of such a superb service apart from those who try what they cannot accomplish. The impression made by it was deep and real. The performance was very good,—Miss Banks, Messrs. Wilby Cooper and Thomas taking the solo parts. The orchestra and chorus were careful, rich, and spirited.

DRURY LANE.—On Monday a new play was produced. It is in two acts, and entitled 'The Forest Keeper.' Mr. H. Holl is the author of the drama, which is, possibly, not original. The two acts represent two different periods of French history. The first, a Republican period, the winter of 1792; and, the second, a Royalist episode, seventeen years afterwards. Mr. Dillon sustains the character of the hero, *Christian Reynold*, who tracks in the snow the footstep of *François Duchamp*, and becomes, in consequence, jealous of his wife, and determines on leaving her for the Republican army. Duchamp, in fact, is a loyalist, whose rents in the neighbourhood Madame Reynold has collected in secret, and who comes furtively every quarter to receive them. The second act describes a change in the popular mind, and we find the old soldiers of the Republic assaulted in a Legitimist town by the mob. Christian, one of a returned regiment, takes refuge in an elegant apartment, in which Madame Reynold with her daughter and M. Duchamp are staying. Christian understands that his wife, supposing him dead, had consented to a second marriage;

and, finding from the child that he had been wrong in his suspicions, resolves on making atonement by leaving the place without disclosing himself. Subsequently, however, he finds that his daughter has formed an attachment with a democrat, which Duchamp disapproves of, and seeks an interview in order to persuade him to consent to the girl's marriage. He has a claim, in fact, on Duchamp ; having once saved his life, during his service in the wars. In the course of the explanations that follow, he discovers that his wife and her friend are only affianced, not wedded, and that, therefore, concealment is no longer needed. Here the curtain should have fallen ; but various irrelevant incidents were suffered to intrude, which impaired the final effect of the performance. It was, however, favourably received ; and, when abridged, will probably maintain its ground. The more pathetic incidents of the piece afforded opportunity for Mr. Dillon's peculiar style, and to this its success may be partly ascribed.

NEW ADELPHI.—Mr. and Mrs. Alfred Wigan re-appeared on Monday in 'The House or the Home'; and Mr. Webster performed the part of *Penn Holder* in the clever and affecting little piece, entitled 'One Touch of Nature.'

ST. JAMES'S.—Burlesque affords to young authors so facile an entrance to the modern stage, that there is an evident tendency to an increase in their number. On Saturday a new writer, Mr. F. C. Burnand, gave to these boards a caricature interpretation of the Virgilian episode of 'Dido.' The humour of this gentleman's dialogue, however, is not overwhelming, and his puns are not at all redundant—the former being of a level cast ; and, the latter, sparingly sprinkled among the platitudes that compose the familiar conversation of the dramatic persons. Mr. Charles Young enacts *Dido*; Miss Wyndham, her sister *Anna*; and Miss Clara St. Casse, *Eneas*, and do all that they can to make the situations tell. By their efforts, the new burlesque passed through the ordeal safely, and will probably retain its place for the allotted time.

STRAND.—Mr. Wooller has given an eccentric piece to the boards of this theatre, which appears to suit the audience, though, perhaps, from the nature of the subject, it will not escape criticism out of doors. It is called 'Sisterly Service,' and the service rendered is that of standing sentinel for a brother while he keeps an assignation with a lady. *Rosalie de Valmont* (Miss Maria Simpson), accordingly assumes the garb of the King's Musketeers. But the Dauphin, intent on sport, sends for the hat, boots and cloak of the sentinel on duty, and, accordingly, the lady is divested of a part of her dress ; in which state she is annoyed by *Count Delacour* (Mr. J. Bland), who demands her hand at the price of his secrecy. During his absence, however, her brother returns and takes her place, in a similarly denuded condition, and much puzzles the Count to determine his identity, to the great amusement of the pit. The Dauphin, of course, pardons the culprits ; and the slight action ends satisfactorily enough. Such are the small incidents which please the *habitués* of this little theatre.

MUSICAL AND DRAMATIC GOSSIP.—Proceedings in the Court of Exchequer, on Monday last, appear to settle the question of Mr. Lumley re-opening *Her Majesty's Theatre* for the present. The lessee was sued for rent by Lord Ward, who stated, in evidence, that, since his commencement of relations with Mr. Lumley, in 1852, he has advanced between £90,000 and £100,000, and, we presume, now virtually holds the building. It would seem inevitable that the destination of this luckless, and dilapidated theatre must be changed,—since it is obvious, that, whatsoever be the management, a receipt cannot be got out of a building, the profitable resources of which are largely curtailed by the amount of alienated property, in the form of boxes and stalls, over which the lessee has no control. The abandonment of *Her Majesty's Theatre* can be a subject of no regret to the lovers of music, save inasmuch as its existence may have kept rivals "up to the mark."

As postscript to last week's account of Gluck's

'Iphigenia' at Manchester, it may be added, that a part, if not the whole, of his 'Armida' will shortly be given there.

The first Concert of the *Musical Society* this year will be held on the 29th of this month.

The arrangements for the Norwich Festival are in a great state of forwardness. Among the engagements already made may be mentioned those of Madame Novello and Mr. Santley—the latter singer having been selected "to create" (as our neighbours say) the principal part in the 'Abraham' of Herr Molique.

M. Remenyi, the eccentric Hungarian violin-player, who replaced M. Sainton, as principal violinist in Her Majesty's private band, and whose national propensities were commemorated by Dr. Liszt, in the curious little book noticed some months ago [Athen. No. 1662], has been enjoying a triumph in his own country. On being *encore'd* at a concert in Pesth in a *solo*, he suddenly broke out into the forbidden Ragocsky March (the same scored by M. Berlioz, in his 'Faust'). The house rose at him with unanimous patriotic cheers,—on which prudent and paternal Austria prohibited any more concert-giving : and presented the artist with his passport. We had hoped that Hungary was to retain M. Remenyi "for good and all."—A curious chapter could be made of musical and dramatic exhibitions in the vein of *Tyrtaeus*—including Mlle. Mars and her violets,—and Mlle. Rachel and her *Marseillaise* (not forgetting how the "Muse of Israel" was compelled—though cautiously reluctant—to "get up the steam," of repeating her enthusiasm for the edification of American sympathizers);—and Madame Schröder-Devrient, robed in white, letting down her hair in a Dresden balcony, and singing Liberty songs to the German Revolutionists of 1848 (at which time Herr Wagner was on the barricades);—most recent, last and least, Mlle. Piccolomini on the operatic stage at Florence, giving out the new National Hymn of Italian unity, banner in hand!—Nor can we English forget Madame Catalani's 'Rule Britannia' so queenly, so clarion-like, in its enthusiasm,—nor Brahms' 'Death of Nelson,'—nor the myriad settings of 'Riflemen, form,'—pouring out from every place where singers and volunteers meet ! A Lecturer might find many a worse theme than this.

The *Opéra Comique* of Paris seems for the moment to be in a vein of ill-luck. The last new opera, 'Le Roman d'Elvire,' has taken slight hold of its public, in spite of the praise bestowed on the singing of Mlle. Monrose and M. Montaubry. 'Le Caid' still remains the one opera by which its composer, M. Ambroise-Thomas, will be remembered. Clever though he is, there is no freshness in his music to keep it alive.—M. Roger has appeared at the Italian Opera in 'Lucia.' For the sake of truth, it must be told, that the loss of his arm will not bring back a voice worn out many years ago.—M. Elwart is about to write the history of the concerts of the Conservatoire.—M. G. Chaine has been engaged to conduct the Festival at Poitiers, which will take place in the course of the current year. At this there will be performed a new Mass by the conductor,—the only form of sacred or serious vocal composition, in which French writers exercise themselves.

The Belgian Government has raised a slab to the memory of Francis Joseph Gossec, at the house in Vergennes, Hainault, where he was born in 1733. He died at Passy, in 1829.

Mlle. Rosa Didier, from the *Théâtre Gymnase*, who has been absorbed into the company of the *Théâtre Français* (as the despotic usages of our neighbours permit), has made her first appearance there, M. Janin assures us, with success.

M. Grassot,—whose low comedy—clever, however coarse—has been, for a quarter of a century past, among the best-known sights of Paris, to be seen at the *Théâtre Palais Royal*, died the other day.

MISCELLANEA

Travelling and Treaties in Morocco.—If you have occasion to review a book, lately published, under the title of 'Richardson's Travels in Morocco,' you will, perhaps, bear in mind that his remarks with respect to the Treaty of 1801, be-

tween this country and the Sultan of Morocco, are quite unnecessary, a new treaty having, with the greatest labour on the part of our *charge-d'affaires*, Mr. John Drummond Hay, been drawn up and signed, between England and Morocco, in December, 1856. Mr. Richardson's death, some time ago, is doubtless the cause of this inaccuracy on the part of the editors of this work. It is a pity, however, they should have compiled a work of this nature, containing many reflections of a personal nature, also, on such a man as Mr. Hay, without themselves possessing the requisite knowledge of their subject. The book is doubtless, in many respects, valuable; but it is worthy of notice that Mr. Richardson's so-called "travels in Morocco" would appear to have been limited to visits (by sea) to a few of its ports only,—such as Tetuan, Tangier, Rabat, Mogadore,—and extended over a very brief period. His facts and figures, and descriptions of Fez, Morocco, and the interior, must be drawn entirely from other works, and come under the head of compilation. My claim to address you is simply that of having spent four months in Morocco—and my reason for so doing is, my sense of the injustice that is done to Mr. Hay by the whole tone of this work. It is right to add, without the slightest claim of previous acquaintance with Mr. Hay, or any other person at Tangier, I always experienced the most generous and ready help from him. I had to thank him for enabling me to travel down the coast, procuring for me servants and camels, and writing letters for me to various Bashaws. If I had wished, he would have enabled me to visit Morocco and Fez; and I was nearly doing so. He, of course, pointed out to me the necessity of having a large escort in that event, and its consequent expense. There is no doubt that Fez is the most fanatical and dangerous place for visitors in the whole world, and with any man less familiar with the Moorish character than Mr. Hay there is no doubt, looking at the determined character of our travellers generally, we should long ago have lost valuable lives in that country, and, perhaps, have been drawn into an unprofitable and useless war, with a country with which from its geographical position, and contiguity with Gibraltar and Algeria, it is highly necessary we should be on the best footing. That Mr. Hay should have found it difficult to consult the interests of our nation, and that of the many stray travellers who expect that our foreign residents should run all risks and incur all responsibilities in order to gratify their peculiar hobbies, is not wonderful. There is no doubt, however, that whilst some travellers, like Mr. Richardson, complain of him, he has, for a long time, by plain and straightforward dealing, by long residence in the country, and an intimate knowledge of the language and the people, gained an astonishing and quite unequalled influence with all classes there; and his word and opinion is well known to possess equal influence with the Sultan at Morocco and the poorest Jew in the Empire. It is only those who have lived there and seen the tone of love and respect with which he is spoken of by all classes, and the indifference manifested by them, I am sorry to say, to most of the other European consuls,—it is only those who can know how valuable such a man must be in maintaining peace and good-will between the two nations. The best proof of his position is, that he and his consul, Mr. Readie, have remained in Tangier,—the other consuls, and all other Europeans, having fled precipitately. That the Mirabots and Rifs, who now must swarm in and about Tangier, should leave him and his family alive one hour at the present time is an extraordinary proof of the universal personal regard entertained for him. Anyone who will read the treaty drawn up, and after many years of incessant labour forced by him upon the Sultan, may see what an important and vast concession, both commercial and religious, he has obtained by it.

To CORRESPONDENTS.—W. T.—Syntax—H. G. H.—E. H.—L. C. G.—received.

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From the REV. HENRY J. BAGGE, M.A., *Crux Easton, Newbury.*

Jan. 24th, 1860.

Dear Sir,—I have had an opportunity of trying EVANS's Harmoniums at Messrs. Boosey's, but I still think that in purity of tone ALEXANDRE's Instruments are wholly univalled. Yours truly, HENRY J. BAGGE.

Having examined, side by side, the various Harmoniums, English and French, we are convinced that those made by ALEXANDRE of Paris are superior to all, especially in the most material points—quality of tone and equality of power.

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From Herr ENGEL, Professor of the Harmonium at the Royal Academy of Music.

I have great pleasure in stating that, in my opinion, ALEXANDRE's Harmoniums are superior to all others, whether made in England or on the Continent. In regard to Mr. EVANS's Harmoniums I think it right to state that Mr. Boosey has himself repeatedly admitted to me that the Instrument shown by Mr. EVANS in St. James's Hall, with his name on it, and as his invention, was one of ALEXANDRE's.

From LINDSAY SLOPER, Esq.

December 7, 1859.

Dear Sir,—I have great pleasure in sending you my opinion of ALEXANDRE's Harmoniums. I have long been accustomed to consider these Instruments pre-eminently excellent; and a careful comparison that I have recently made between them and Harmoniums by other makers, which have been submitted to me, has not altered my estimate of their merits.

The beauty of the different stops, which permit such an infinite variety of ingenious combination in the larger Instruments, and the purity of tone of all, render the Harmoniums of Messrs. ALEXANDRE, in my judgment, peculiarly worthy of public patronage.

I remain, dear Sir, faithfully yours, LINDSAY SLOPER.

From G. A. MACFARREN, Esq.

About two years ago I wrote Mr. EVANS my opinion of his improvements upon one of ALEXANDRE's Harmoniums. I was not then aware that the Instrument was ALEXANDRE's, or of the existence of the Drawing-Room Model Harmonium, which I find possesses all the advantages of Mr. EVANS's improvements, produced by different means, with the superiority of being less destructive than the Instrument as altered by him. The Harmonium manufactured by Mr. EVANS which I have heard, is certainly inferior both in sweetness and power of tone to that of M. ALEXANDRE's at the same price.

From Dr. RIMBAULT, Author of many celebrated Works on the Harmonium.

For sweetness of tone, delicacy of touch, and powers of expression, the ALEXANDRE Harmonium is decidedly the best under manufacture. I have had constant opportunity of testing the Harmoniums of various makers, French, German, and English, and have no hesitation in pronouncing them all inferior, especially in quality of tone, to those made by M. ALEXANDRE. The English, unless made with ALEXANDRE's reeds, are decidedly the worst of all.

EDWARD F. RIMBAULT, LL.D.

From JAMES TURLE, Esq. Organist of Westminster Abbey.

Having heard and carefully examined the Harmoniums respectively manufactured by EVANS, DEBAIN, and ALEXANDRE, I feel no hesitation in giving the preference to those of the last-named maker.

December 10, 1859.

JAMES TURLE.

From W. VINCENT WALLACE, Esq.

20, Berners-street, Dec. 10th, 1859.

I have much pleasure in stating how delighted I have been with the ALEXANDRE Harmoniums, more particularly those classed as the Drawing-Room Model. The touch is light as that of a first-rate Piano, and the many beautiful effects produced by the different stops must render the study of the Instrument highly interesting. In my opinion the ALEXANDRE Harmoniums, of every description, far surpass those of any other maker.

Believe me, yours truly, W. VINCENT WALLACE.

Full descriptive Lists (Illustrated) will be sent on application to CHAPPELL & CO. 50, New Bond-street.

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